The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 17, 1921 PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

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The NEW YORK CLIPPER
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EQUITY ISSUE WILL BE FIRST GREAT TRIAL OF OPEN SHOP

American Federation of Labor Greatly Interested in Outcome of Equity Shop Fight, Which Is of Vital Importance to All Closed Shop Organizations.

That the approaching conflict in the theatrical world over the "Equity Shop" is in reality the first great trial of the closed-shop principle of the American Federation of Labor is apparent in view of the closely knit relations with the affiliated labor unions claimed by the officials of the Actors' Equity Association.

The theatrical managers of almost all degrees have taken a firm stand against the "Equity Shop." By this attitude the managers place themselves in line with all the industrial and commercial employers throughout the length and breadth of the nation in their fight against the closed-shop principle. The Producing Managers' Association, although itself protected against the "Equity Shop" ruling until 1924, when the P. M. A.-A. E. A. agreement expires, has emphatically allied itself with the managers outside the agreement, proving that it recognizes the great part the fight on "Equity Shop" will play in the national battle against the closed-shop principle.

It is generally conceded by labor men that the closed shop is now on trial for its very existence in this country. The American Federation of Labor has emphatically stated its intention to fight any attempt to break down its strength by eliminating the closed shop, and because of the prominent position the theatre holds in the nation's life it is logical to believe that the A. F. of L will aid the theatrical unions fight for and sustain their closed-shop principles.

Due to the present general business conditions throughout the world the employers of labor believe that now is a favorable time to take away the power won by organized labor during the war, and as these conditions are paralleled in the theatre world the managers are of the same opinion, realizing the increased power Equity would have in 1924 if the "Equity Shop" program is successful.

The theatre is probably more in the public eye than any other other profession or industry. Both the employers and the labor officials realize this and are quick to take advantage of it. In the event of a strike in the theatre, especially by the actors, the newspapers throughout the country would give it more publicity than that given to industries that are much more important financially. The truth of this was exemplified during the actors' strike in 1919.

The Touring Managers' Association, which is the largest body of theatrical managers hit by the "Equity Shop" ruling, is firm in its intention not to accept "Equity Shop." The individual "independent" managers for the most part have taken the same stand.

The officials of the Actors' Equity Association are seemingly confident that they will win their fight, and declare that there is no possibility of their "Equity Shop" program being done away with. Yet there is no doubt that these same officials realize that the members of Equity are just entering period of hardship due to their inability to get work. Equity counts its labor affiliations its greatest aid, although it is this same affiliation to which the managers object.

The importance to the manager of the defeat of "Equity Shop" is made plain by the attitude taken by the financial institutions since the A. E. A. announced its program. One well-known manager, who went to his bank to secure capital to float his business, was told that he could not get as much money or on the same terms as he received during previous years because of the closed shop.

20% CUT FOR MUSICIANS

ALBANY, Aug. 15.—The Albany Theatre Managers' Association, composed mainly of managers of motion picture theatres, was organized at a meeting held last week. The first action taken by the association was to declare a 20 per cent cut in musicians' salaries.

This proposed cut will be opposed by the musicians' union, according to its president, Frank Walters.

The Proctor theatres, the Empire and the Strand, are not members of the association.

The officers of the new organization are: Fred P. Elliot, of the Clinton Square Theatre, vice-president; Oliver H. Stacy, of the Majestic, secretary, and Samuel Suckno, of the Albany, Regent and Delaware Theatres treasurer.

AUSTRALIAN MANAGER HERE

Hugh Ward, the Australian manager, who has been spending several months in London, returned to New York last week. He will remain in this city for several weeks before starting on his long homeward trip.

CABARET SINGER SHOT

CHICAGO, Ill., Aug. 15.—Anna McGinnity, a cabaret singer, was shot Thursday by one of four companions in a saloon on the southside. John Corcoran is being detained by local police in connection with the affair. The girl is reported to have gone to a friend's home for first aid treatment and then disappeared.

WOMEN CLOSE THEATRES

CHICAGO, Ill., Aug. 15.—Women voters of Sandoval, Ill., cast the deciding votes recently against Sunday movies. The vote was 1,227 to 1,223. It was the first time in the State that residents of an incorporated town have passed verdict under the Sunday blue laws by direct vote.

WAGE CUT IN TROY THEATRES

TROY, N. Y., Aug. 14.—The theatre managers of this city have announced a cut in salary of all theatre employees of about $10 weekly. Union heads have announced that while they have not formally been informed of the intended cut, they will follow other cities in refusing to take a reduction.

JEWITT PLAYERS LOSE HOME

BOSTON, Mass., Aug. 15.—The Jewitt Players, due to the fact that their previous home in the Copley Theatre is not now available on account of the city's plan to tear it down in order to widen Stuart street, are now without a theatre, and unless public spirited citizens answer the call for assistance the organization may accept the offer made by citizens of Washington, D. C., to locate there.

The Jewitt Players already have $50,000 in a public-donated fund known as the Jewitt Repertory Theatre Fund, Inc., and are endeavoring to raise $200,000 in addition to this so that a suitable site can be purchased and a new theatre built.

Henry Jewitt received a personal call recently from a Washington man representing a group of influential people in that city who wish to build him a theatre there and make it the head of a circuit of theatres in various cities which will be occupied by representative repertory companies. If Mr. Jewitt is not able to obtain the necessary assistance in Boston he will probably accept the Washington proposal.

MAUDE ADAMS MAKING PICTURE

ALBANY, August 15.—Maude Adams, is now residing in Schenectady, N. Y., where she is developing newly discovered ideas in motion pictures with the aid of the General Electric Company, attended a performance of the Proctor Players at Harmanus Bleecker Hall last week and after the show asked several of the actors, through George Parsons, the manager, to take part in the film she is making.

The actors asked to work in the film by Miss Adams have all expressed their willingness provided the work does not interfere with their stock work.

The General Electric Company has fitted up a studio for Miss Adams in Schenectady and she has been at work for some time past in perfecting the new method of photography. New lighting effects are being tried, which are expected to revolutionize the motion picture industry.

Miss Adams has already taken some of the exterior scenes for her first picture.

MOTHER OF THREE MANAGERS DIES

TACOMA, Wash., Aug. 15.—Mrs. Catherine Heilig, who died here this week at the age of eighty-five, never saw a theatrical performance, although three of her sons are well known theatrical managers in the northwest. She always declared that she did not like theatres.

Two of her sons, Calvin and James C., are in the theatrical business in Portland, and one Irving M., is in the theatrical business here. Mrs. Heilig is also survived by three other sons and three daughters.

PICTURE SHOWS ON STEAMERS

The South American line of steamships have installed motion picturese on its big passenger ships and with a daily change of films are furnishing a popular bit of entertainment.

So successful has the venture been that other big lines are considering a picture program.

LYRIC THEATRE ROBBED

SAN FRANCISCO, Cal., Aug. 15.—The Lyric Theatre in the Fillmore district was broken into last week, and $150 in cash and stamps taken from the safe and desks in the office. The furniture was completely wrecked by the burglars.

"BACK PAY" IS A THRILLER

ATLANTIC CITY, Aug. 14.—Fannie Hurst's newest play, presented by A. H. Woods, "Back Pay," is cut from a much different cloth than was her famous motion picture, "Humoresque." Helen MacKellar is introduced in the first scene as the niece of the "madam" of a brothel in a small Ohio town. This atmosphere is retained in the scenes following, when she leaves for New York where she embarks upon life as the mistress of a Wall Street millionaire.

She prefers her newer existence to the love of an Ohio sweetheart. The play proceeds with a great similarity to "The Gold Diggers," excepting for the very important fact that Miss Hurst does not view such a life as her heroine leads with the same amusement as that made famous by Ina Claire's starring vehicle.

In her luxurious Riverside Drive apartment the heroine enjoys life more or less until she accidently discovers her former sweetheart in a base hospital, invalided from the war. This scene is a highly emotional one and Miss MacKellar makes the most of her opportunity and rises to histrionic heights such as featured the stirring scenes of Eugene Walter's "The Easiest Way."

The heroine persuades her benefactor (?) to allow her to bring the dying soldier to her home. Then in a spirit of remorse she forsakes her life of ease and sin and goes to work for her living in a Fifth avenue store.

Miss MacKellar's acting is capable. Up to the emotional hospital scene she does not show any remarkable ability, but from that moment on she is superb. Mary Shaw, who played the part of the "Madame," was not convincing, rather, her manner was much too unrealistic. Lucille LaVerne as a colored maid was an outstanding high spot in the performance.

Leo Donnelly, though having only a small part, played splendidly. Hermione Shone gave a particularly fine touch to her acting.

Elwood Bostwick, who played the male lead, was all that could be desired.

UNIONS FIGHTING "OPEN SHOP"

SPRINGFIELD, Mass., Aug. 15.— The first move in the local theatrical unions' fight against the open shop conditions demanded by the local theatres was the insertion of advertisements in the Springfield papers last week exhorting union men and sympathizers not to patronize the theatres.

The advertisement read as follows:

"Stage Employees, Musicians, Operators, Bill Posters, and all other persons who prize individual liberty and industrial freedom, stay away from theatres advertising open shop conditions in Springfield. Don't be a party to destroying the equitable working relations and wages built up by the Theatrical Unions of Springfield. Stay away from such theatres.

"Springfield Theatrical Federation,
"JOHN F. GATELEE, Pres."

WINTER GARDEN SHOW GOING OUT

"The Whirl of New York," the revised version of "The Belle of New York," which has been playing at the Winter Garden, is to close there on September 3rd, and go to the Wilbur Theatre in Boston beginning Labor Day. The new show at the Winter Garden will be the Al Jolson extravaganza "Christopher Jr."

T. M. A. AND EQUITY HOLD MEETING WHICH ENDS IN BITTER QUARREL

Two Organizations Fail to Reach Any Agreement and Dispute as to Who Called the Meeting Arises—No Further Conferences to Be Held.

Judging by the disturbance which arose last week when a statement given out by John J. Coleman, Secretary of the Touring Managers' Association said that the fruitless meeting between the T. M. A. and the Actors' Equity Association on Thursday had been held at the solicitation of Frank Gillmore, Executive-Secretary of the A. E. A., there will be no more such meetings held in the near future.

The meeting held last week, which was first announced by the CLIPPER, was unproductive of any agreement between the two organizations. Although no official statements have been given out by either of the two bodies as to what took place at the meeting, it is learned on good authority that the Equity official suggested that they might make it easier for the members of the T. M. A. to accept the Equity Shop contracts by allowing them several minor advantages—such as the permission to give as many performances as they wished during the week but settle up at the end of the season by averaging the total number given and then paying for the extra performances over an average of eight a week. Another consideration offered the T. M. A. according to information was that the manager should be allowed to lay off during Holy Week and the week before Christmas without paying salaries.

When the Touring Managers' committee politely asked if the A. E. A. was also willing to abandon its Equity Shop program, the Equity officials, just as courteously, told them they intended to stick to their guns on that subject.

Upon this, the T. M. A. Committee politely arose from their seats and quietly departed.

Immediately after the conference had come to an end, with the situation not helped or harmed one whit by the conference, a statement was issued by Frank Gillmore denying that it had asked for the conference, and also vigorously denying any plan to abandon its present policy of Equity Shop.

According to Mr. Gillmore, Equity has not taken the initiative in seeking appointments with the touring managers. On the contrary, he said, Equity was attempting to meet the T. M. A. half way, after one of its members intimated in a letter that the T. M. A. desired a "get together" meeting.

"The secretary of the Touring Managers' Association has conveyed the impression that Equity is weakening on its Equity Shop stand," said Mr. Gillmore. "In a meeting today, the touring managers declared that the issuance of this statement by their secretary came about through an office mistake. Nevertheless, it was issued, apparently in the hope of creating an impression in the minds of outsiders that we were imploring managers to give us a chance to change our own policies.

"As a matter of fact, the meeting held today between the touring managers and Equity officials came about in response to an intimation by a T. M. A. member that a get-together meeting was desired. I wrote a letter asking this association if such a conference were really desired, and the meeting today was the result.

"Equity wishes to meet all managers who wish to discuss our mutual problems. But we are not considering any compromises on Equity Shop.

"At the meeting today, various problems connected with this industry were discussed. The meeting was entirely amicable. There were no compromises or changes of policy of any sort."

The day following the publication of Mr. Gillmore's statement, Mr. Coleman issued the following answer to the Equity official:

"I have no desire to carry on a newspaper controversy with Mr. Gilmore or any other Equity Society representative, but I must take exceptions to the articles he has given to the press today regarding the meeting yesterday (Thursday), with the Touring Managers' Association.

"The statement which I gave out the day of the meeting was the truth. We have nothing to hide, nor do we have to hoodwink anybody by holding back the truth or telling fairy tales. What we ask is reasonable and just. I defy Mr. Gillmore or anybody else to prove that I have issued one statement not bearing on facts and truths.

"Furthermore, we have refrained from making public all the matters discussed at these meetings. At the personal request of Mr. Gillmore—even yesterday—the last thing he said was: 'Now, do not let us say one word in the press as to the results of this meeting today.' Yet he has sent out his usual batch of Equity side of the affair.

"I most seriously object to his insinuations as to the truth of my story. This is the only reason I pay any attention to it, and Mr. Gillmore is treading on dangerous ground when he makes such assertions.

"He knew or should know by this time that the T. M. A. will not stand for 'Equity shop.' The T. M. A. wants OPEN SHOP for EVERYBODY. And Gillmore knows his organization is tottering, owing to the mistake he and his associates (some of them) made in trying to enforce this uncalled for, impracticable, labor organization rule."

MUST PAY WIFE $50 PER WEEK

Edward Small, theatrical booking agent, was sued in the Supreme Court by Mrs. Laura E. Small for separation on the ground of abandonment and failing to provide for her. She alleges that he has an income of $15,000 to $18,000 a month, and that he once agreed to pay her $250 a month, but refused; and when she hailed him into the Domestic Relations Court he was ordered to pay her $50 a week.

Mrs. Small is also suing for an accounting of the booking agency business on the ground that she is an equal partner.

"SUCCESS" NIGHT FOR FRIARS

Members of the Friars Club will on Wednesday night, August 31st, stage a big show called "Success." The show will be given in the club house. The tickets are to sell for $5 each and the entire proceeds are to be turned over to the Benefit fund.

WAYBURN SHOW IS CAST

The complete cast for Ned Wayburn's show "Town Gossip" was announced last week. It includes Johnny Dooley, Lillian Fitzgerald, Vinton Freedley, Grace Moore, Eleanor Griffith, Helen Broderick, Edythe Baker, Lionel Pape, Florence Earls, Lester Crawford, Muriel Stryker, Charles P. Morrison, June Roberts, Rita Owin, Horace Lee Davis, Carlos and Inez, Jean Shirley and Grace Brewer and Her Seven Syncopating Sirens. The show will open in Baltimore on Labor Day and will come into New York late in September.

MENLO MOORE IN HOSPITAL

CHICAGO, Ill., Aug. 15.—Menlo Moore, of Moore & Megley, Eastern producers, is at present confined at the Mayo Brothers Hospital in Rochester, Minn., where he is to undergo a thorough examination as to his health. Mr. Moore will remain at Rochester for the next few weeks, after which he will return to New York.

MACHUGH IN OWN PLAY

"True to Form," a new comedy by Augustin MacHugh, was presented at the Stamford Theatre, August 12, by Frank C. Egan, with the author of the play in an important role. Mr. MacHugh has established his reputation as the author of "The Meanest Man in the World," "Search Me," and "Officer 666," and he filled his role in his newest comedy with much success, leaving no doubt but that there is a place on the stage for him as well as the product of his imagination.

The author's role is that of a popular writer who in real life as well as in works of fiction, deals with serious problems and is not modest in the estimate of his own talents. The play deals with the experiences of a young married couple, illustrating how the flies get into the ointment of their happiness. The bride doesn't want to leave her parents and the husband upon the advice of a friend upsets the smug household, and takes his young wife to New York. An estrangement that almost ended in a divorce, brings the couple to their senses, making them realize that they love each other, and the last act shows how the affair did the bride's parents much good. And as for the man who was responsible for all the disturbances, what could be more suitable, than having proved his theories, the object of his affection should take him for better or for worse, overlooking the fact that he apeared to have a skin full of Scotch at the time.

Miss Sue MacManamy as Margaret, and Miss Margaret Kelly as Constance, do creditable work, in roles that call for a play of emotions, both making attractive appearances. Miss Kelly could never get a job at Marshall Fields or other places where bobbed hair is taboo for the young lady seems to have overdone it, her hair not being in harmony with the rest of her slim figure.

Stewart Sage as Ralph Merrill, gave a performance that showed his nervousness, but also gave promise of being one who would do much better when he overcame his nervousness and got his stage presence.

Mr. MacHugh, on the whole, has a capable cast in his play and its humor as well as what might be called its lesson is well brought out.

BLUE LAW AT BEACH

SALISBURY BEACH, Mass., Aug. 15.—A really blue Sunday was enjoyed by the inhabitants and visitors here yesterday, when most of the business places were closed as a result of the order from the State police to obey the Sunday laws.

Most of the stores had signs on their doors reading: "Closed Sundays." Bath houses had signs on to the effect that "bathing suits rented, but none for sale on Sunday."

All the souvenir shops, the motordrome, amusement places and the penny arcade were closed. The report that the places of amusement would be closed did not prevent visitors from coming to the beach in large numbers.

RUTH GARLAND RECUPERATING

NEW BEDFORD, Mass., Aug. 15.—Ruth Garland, the vaudeville actress, is convalescing from a recent operation for the removal of her tonsils at her home at No. 17 Campbell street, New Bedford. It was thought necessary that she would have to undergo another operation, as the stitches taken in her throat affected one of her vocal cords so that she could not speak. Now, however, Miss Garland is able to speak as clearly as ever. She will return to vaudeville soon in a vaudeville sketch, "Two Hours Late," written by Robert Sothern.

HORACE GOLDIN IS BANKRUPT

Horace Goldin, the magician, now playing on the Keith time, filed a petition in bankruptcy last week. He lists his liabilities as $38,775 and his assets as a tiger, alive and in good health at Rockford, Ill., and a collection of illusions stored in Bernard's warehouse at Eighth avenue and 48th street. The tiger, according to Goldin, is worth $500 and the illusions a like amount.

HAS SMALL BEEN FOUND?

With his mind almost a complete blank, both legs amputated at the knee, and his body covered with scars, a man is being held by detectives in Des Moines, Ia., in the belief that he is Ambrose Small, the missing Toronto millionaire theatre owner, who mysteriously disappeared nearly two years ago.

At the time of his disappearance his wife offered a reward of $50,000 for information which would lead to the discovery of his whereabouts and with the hope of receiving this reward a squad of private detectives are standing guard over him while attempts to identify him are being made.

Small is the theatre owner, who, after closing a big deal, deposited a check for $1,000,000 in the bank, and completely dropped out of sight. All efforts to locate him have failed and he had been given up for dead when the news came from Des Moines.

Three weeks after Small disappeared, his secretary, John Doughty, also vanished and he was not located until nearly a year afterward. When Doughty was missed it was found that $105,000 worth of Canadian Victory Bonds were gone. The bonds had been kept in a safe deposit vault, to which Doughty, who was a trusted employee, had the key.

Mrs. Small offered a reward of $15,000 for the arrest of Doughty, and although many private detectives were on his trail, he was found last November in Oregon City, Ore., by an amateur detective. He was brought back to Toronto, and for some time declared that he was innocent. Finally he confessed that he had stolen the bonds, and took the police to a sister's home in Toronto, where he dug the bonds up from where he had hidden them.

He was placed on trial in March, charged with the larceny of the bonds and also with conspiring in the kidnapping of Small. He was found guilty on the larceny charge and sentenced to six years' imprisonment at hard labor. The jury, however, did not report on the kidnapping charge, and the second trial on this count has not yet taken place. Doughty repeatedly asserted his innocence with regard to Small's disappearance.

At the time he disappeared Small was estimated to be worth $12,000,000. Detectives searched for him for more than a year, some of them even going to South America to search for him. His wife at last gave him up for dead.

Mrs. Small has declared that she does not believe that the man held in Des Moines is her husband. A friend of hers is going to that city to investigate the story and identify the man claimed to be the missing theatrical magnate.

The private detectives who are holding the man they assert is Small refuse to allow anyone to see him. They say that they have held him since last September, and claim that he was identified as the missing man by a local theatrical manager who knew him.

CABARET CIRCUIT FORMED

A circuit of cabarets is one of the new ventures of Walter Windsor, who has lined up ten cafes in each of which he will put a revue with a cast of from fifteen to twenty-five.

The revues will play in each cafe six weeks, after which the company intact, will move to one of the other places on the circuit thus giving each cafe an entirely new show every six weeks.

The first entitled "Misses of Melody Lane," which has been written and will be staged by Al Hasse and Walter Windsor, is scheduled to open at the Mayflower, 157th and Broadway, September 1.

BOSTON HAS THREE OPENINGS

BOSTON, Aug. 15.—Boston, which has had only one legitimate show to entertain it for the past few months, has three more now to aid "The O'Brien Girl," that number having opened Monday night.

Charles Dillingham's production, "A Wise Child" with Vivienne Segal, opened at the Colonial Theatre; Gilda Varesi in "Enter Madame," opened at the Selwyn, and Walter Scanlon opened at the Shubert-Plymouth Theatre in "Irish Eyes" for a two weeks' run.

DISTRICT ATTORNEY INVESTIGATES FIGHT IN MUSICIANS' UNION

Union Members Charge Directors With Plan to Impose Fines Upon All Opposed to Them—Vaudeville Theatres Have Strike Practically Broken

The so-called "radical" members of the Board of Directors of the Musical Mutual Protective Union who called the musicians' strike against the New York vaudeville and motion picture theatre managers were subjected to an investigation by the District Attorney's office on charges made by union members opposed to the directors.

The charges made against the directors were that they had conspired to convict and impose heavy fines upon the members opposed to them by claiming that these members were obstructing the meetings of the union. Deputy Assistant District Attorney Morris H. Panger, who was in charge of the investigation, decided that the charges against the directors were without foundation, but instructed the complaining musicians to bring the matter before a city magistrate if they wished to press the charges.

The official report of District Attorney Panger is as follows:

The complaint and members of the Musical Mutual Protective Union against members of the Board of Directors known to be affiliated with the Quorum Society, an association within the union, whom they charged of conspiring to convict certain members of the opposing faction of obstructing the meetings and imposing heavy fines on them; also that intimidation was resorted to by the directors; also that the Quorum Society was composed of Bolsheviki and I. W. W.'s.

"I have brought down to my office every person whose name was mentioned as being in the position to verify the charges and have carefully investigated the matter.

"As a result of such investigation, I fail to find that there has been any misconduct on the part of the said members of the Board of Directors as would justify any action by the Grand Jury.

"If the complainants still feel that a crime has been committed, I respectfully suggest that this matter be brought before a magistrate."

(Signed) MORRIS H. PANGER,
Deputy Assistant District Attorney.

Since the strike order has been in effect against the theatre which requested the musicians to accept a 20 per cent. reduction in salaries the Board of Directors has expelled from the organization over fifty members, whom they charged with being disloyal to the union. Among those expelled are Erno Rappe, the musical director of the Capitol Theatre; Hugo Reisenfeld, manager of the Rialto, Rivoli and Criterion Theatres, and William Axt, assistant musical director at the Capitol Theatre.

Anthony Mulieri, a member of the Board of Directors, has also been suspended by the board. Mulieri is one of the three directors who belongs to the faction opposed to the "radical" members.

An assessment of 5 per cent. of their weekly salary has been laid on all union members working at regular engagements. This fund is being used to aid carrying on the strike.

Several petitions have been presented to President Jos. N. Weber, of the American Federation of Musicians, asking that a new union be formed in New York to take the place of the suspended M. M. P. U. One of these petitions, according to Mr. Weber, was made by musicians who did not belong to the ousted local.

"No action has yet been taken on the petitions," said President Weber. "They will be put before the National Executive Board of the American Federation of Musicians at its first meeting."

The vaudeville houses affected by the musicians' strike have new orchestras which are capably filling the places formerly held by the strikers. President Weber is aiding the house managers by allowing out-of-town members of the Federation to play in New York. The large picture theatres have not put in orchestras but are using organs and vocal choruses to supply music.

CENTURY ROOF SHOW DELAYED

The opening of the new Century Promenade as a regular theatre was delayed from Monday of this week until Wednesday (to-night). The reason given for the delay was that the production had not yet been completed. The "Midnight Rounders" will play there as a regular theatrical attraction under the title of "The Mimic World." Tickets held for the opening night were exchanged for Wednesday.

OFFER NORMAN A SHOW

LONDON, Aug. 14.—Karyl Norman, the "Creole Fashion Plate," has been such a success in the "Peep Show" at the Hippodrome that the management has made him an offer of a show of his own if he will stay there the rest of the season. Mr. Norman, however, intends to return to America the latter part of next month to fulfill his vaudeville engagements there.

WAYBURN TO STAGE NEW 'FOLLIES'

The new Ziegfeld "Midnight Frolic" will probably be staged by Ned Wayburn, as Florenz Ziegfeld, Jr., is now negotiating with Wayburn for his services.

Edward Royce, who staged "Sally" and the "Follies" for Ziegfeld, is now with Charles Dillingham. He is directing "The Love Letter," in which John Charles Thomas will be starred.

MADISON GOING TO CALIFORNIA

James Madison, the vaudeville writer, is going to San Francisco early next month. He plans to spend several weeks on the Coast.

WOULN'T LET HER USE CAR

WASHINGTON, Aug. 15.—Although James H. Golden, a wealthy stock broker, of Winchester, Va., denied that he said cruel things to his wife, Mayme St. Clair Golden, who was on the stage last year as a chorister with a Blutch Cooper show, the wife, through Attorney Raymond Neudecker, of this city, this week divorced her husband with substantial alimony and counsel fees.

Miss St. Clair, as the decree of the court again allows her to be called, departed at once for New York once the case was tried. The suit was instituted two weeks ago, the wife alleging cruelty and insufficient support. Miss St. Clair said her husband said rude things about her stage associates and refused to provide her with an automobile, although he kept several in his garage at Winchester. The husband contested the suit.

PALACE ORCHESTRA IMPROVED

The orchestra at the Palace Theatre, New York, now consists of fourteen persons including three women.

A harp has been added as a complement to the other instruments, the organization as a whole being improved since its inauguration.

WICK JOINS MANHATTAN PLAYERS

Bruno Wick has been engaged as director and producer for the Manhattan Players, a traveling stock company operated by Frank Hillis. They open on August 29 for a tour through Pennsylvania.

LAUGHS STOP AT THE "LAFF SHOP"

The laughs at the "Laff Shop," a West 46th street restaurant patronized almost exclusively by actors and others associated with the theatrical profession, were suddenly stopped early Sunday morning when two plain clothes men entered the place and arrested thirty-eight men who were present and marched them off to the 47th Street Police Station where they were held in $500 bail each on a charge of disorderly conduct.

The men who were held for trial gave the following names and professions: Harry Levy, Sam Siskind, Sid Lasky, actors; Morris Kestembaum, lawyer; Nat Sanders, music publisher; Isidor Bro, Lewis Breau, manager; Harry Saunders, advertising agent; Harry Levy, Moe Lasky, Wm. Gordon, reporter; Jacob Strauss, Phillip Zich, Jerome Strauss, Lewis T. Strauss, press agent, "Harry 20 Mule Team Borax"; Arthur Buckwitz, Lewis Ullman, Bernard Robinson, Al. Jackson, performer; Etienne Barden, Patrich Darby Murrah Ehrich, actor; Francis Fannon, performer; Leonard Cramer, performer; John Graham, Arthur Schwartz, manager; Jerome Kauffman, Eugene Bold, Adam Peters, Thomas Howard, Jack Cook, performer, and Edward Lambert, performer.

Henry Chesterfield, of the N. V. A. was summoned from his bed by the actors and bailed out the few who were members of his organization, also the others who claimed to belong to the theatrical profession.

The "Laff Shop" was closed after the raid. The police claim that the hilarity in the place had caused many complaints.

SELDEN TO PRODUCE PICTURES

Edgar Selden, who has been promoting a number of Goldwyn, Metro, Fox and Famous Players-Lasky presentations, will in the near future form a producing company of his own, "Premier Pictures."

Studios will be maintained in the East with pictures calling for foreign location filmed wherever action demands.

Plays and novels of popular appeal will be filmed by Premier Pictures and a world-wide distribution inaugurated.

PICTURE OPERATORS MAY STRIKE

Negotiations between the Motion Picture Operators Union and the Theatre Owners Chamber of Commerce having failed, it is reported that a strike of projectionists is pending. The operators have demanded an increase in the face of a 25 per cent reduction declared by exhibitors, and September 4th is the date set for a final decision in the matter. The operators in the big Broadway picture houses belong to the operators' union.

ROCK IS OUT AGAIN

William Rock, vaudeville actor and producer, who was operated on in the Bartholomew Hospital several weeks ago, is out and able to walk.

Rock, whose life was despaired of for some time, is progressing rapidly on the road to recovery and will probably be entirely well in a few months. The operation, a severe one, resulted in the removal of a portion of Rock's stomach.

"RIGHT GIRL" GOING OUT AGAIN

"The Right Girl," the Ray Peck and Percy Wenrich musical play, which ran for several weeks at the Times Square Theatre last spring, is going out again this season.

The piece was backed by a wealthy clothing manufacturer who invested over $100,000 in the production and despite this large amount, is willing to still further finance it.

BABY GIRL FOR CLOWN

ATLANTIC CITY, Aug. 13.—A nine and three-quarter pound baby girl was born to Mr. and Mrs. Sam Bachen at Waggoner's Hospital to-day. Both parents are performers who reside at No. 31 North South Carolina avenue. Mr. Bachen closed his Summer season at Rendezvous Park, where he has been entertaining thousands of visitors as a clown.

NEAR RIOT AT "O'BRIEN GIRL"

BOSTON, Aug. 14.—A near-riot was caused and the Saturday night performance of "The O'Brien Girl" was almost broken up when Mrs. Andrew Tombes, the wife of the comedian playing in the show, driven frantic by what she terms the cruelty and neglect of her husband, burst onto the stage and upbraided Tombes for his actions—literally stopping the show.

Mrs. Tombes, when seen today at her home at No. Charlesgate East, said that she would have jumped onto the stage of the Tremont Theatre from a front box, to which she had purchased a ticket, but that she was not confident she could clear the head of the drummer in the orchestra in her leap.

So instead she went outside the theatre and entered the stage entrance. Just as her husband was in the middle of one of the funny stories that has made "The O'Brien Girl" so popular here she pushed her way through the knot of performers waiting for their cues in the wings and walked out on the stage. She rushed up to her husband and talked to him, she says that she was so hysterical that she didn't know what she said, and the next thing she remembered a policeman had her.

Mrs. Tombes, who is twenty-five years old and a brunette of piquant charm, cried as she told her story today.

"Andrew has mistreated me cruelly," she said tearfully. "We have been married for over five years and he has remained away from me for long periods, leaving me without money with which to buy food for myself. He has killed every bit of love I have ever had for him. Saturday is pay day for him and I went to the theatre early in the afternoon and asked him to please send me over some money when he was paid off. Then I came back home.

"A little while after I arrived home an automobile drove up to the door and two men got out and handed me a package and drove off. I tore open the paper wrapping an was amazed and infuriated to find inside it a bottle of Scotch whiskey and a short note reading: 'Helen, dear, please, like a good girl, accept this. God bless you.—Andy.'

"I could not stand this final insult so I called Andrew up and told him I was coming down. I was almost distracted. Long nights of loneliness and worry had completely upset my nerves and I was shaking like a leaf. I bought a box seat for the show and went inside. When the curtain went up I measured the distance from the box to the stage with my eye and saw that while I could jump it I could not clear the drummer's head. So I asked the usher where the stage entrance was and walked right in.

"I snupose it was a foolish thing to do but I was beside myself and almost hysterical. I walked right out on the stage with no definite idea in my mind except to talk with my husband. I don't remember clearly what I said or what happened, but I know that someone dragged me back out of sight.

"I tried to get in a second time through a building in the rear and failed and then the police officer took me to the station house. But the police were very kind and they let me go again so I came back to the theatre and waited until the show was over to see Mr. Tombes. But he double-crossed me and slipped out the back way and I haven't seen him since and haven't received any money.

"All I ask is that Mr. Tombes give me the allowance to which I am entitled. If he does that I'll never trouble him again and I hope I never lay eyes on him."

VAUDEVILLE FOR THE AVENUE

CHICAGO, Ill., Aug. 15.—D. L. Schwartz and Edward Hayman, who is interested in the Kedzie Theatre, announce that they have taken over the Avenue Theatre at Thirty-first and Indiana avenue, and will open it September 3 as a vaudeville house, playing six acts, two splits a week. The theatre will be booked by the Western Vaudeville Managers' Association. The house recently has been playing a colored stock company.

FUTURE OF "THE O'BRIEN GIRL," BIG COHAN HIT IS STILL IN DOUBT

Equity Actors with Run of Play Contracts May Stay with Show After Boston Engagement—Attorneys Disagree on Contract Terms

George M. Cohan's big musical hit "The O'Brien Girl," now nearing the close of its run at the Tremont Theatre in Boston, is rapidly becoming the cynosure of the theatrical world due to the uncertainty of its fate after it closes on September 3rd, as the Actors' Equity Association has declared that the Equity members in the show will not go with it when it leaves Boston for Chicago.

The principal members of the cast of "The O'Brien Girl" hold run-of-the-play contracts, and the interest centers in what effect this fact will have on the actors walking out when the show closes in Boston, as the Equity officials declare they will.

Cohan has handed two weeks' notices to three of the principals in the piece—Jos. Marlow, Fritzi Scheff and Stanley Forde. He has other performers ready to step into their parts when they leave the show.

Cohan also is prepared in the event that the chorus refuses to continue in the show after September 1. He has another chorus prepared to go in on a moment's notice.

The main point of uncertainty has to do with Elizabeth Hines, Ada Mae Weeks and Andrew Tombes, who have proved the hits of the show. These three signed run-of-the-play contracts, but it is not known what action they will take when Equity calls them.

The contracts used by Cohan in signing the principals are the same form as the P. M. A.-A. E. A. contracts. This contract has never been tested by any legal controversy as to its interpretation since it was adopted after the actors' strike in 1919.

Two different interpretations have been placed on the meaning of the phrase of "run of the play" as contained in this contract.

The clause which contains the reference to the length of the actor's agreement is as follows:

"The term of employment shall be the run of the play now called 'The O'Brien Girl" during the season of 1920-1921, which said season is agreed to be the period between the first day of September and the following the first day of June."

The interpretation placed upon this clause by the Equity officials is that since the first of June, 1921, the performers in Cohan's show have been playing without contracts. They declare that Cohan has not the legal right to the performers services beyond that date.

Competent legal opinion has put an entirely different angle on the meaning of this clause, however. It was said by a well known theatrical attorney that this definition of the length of the season was only put into the contract in order to make clear the exact season as the dates "1920-1921" is vague unless qualified by a more exact definition. This qualification, it is said, does not mean that the "run of the play" ends on the first of June, however.

Cohan has declared that he will sue both the actors walking out and the Actors' Equity Association if the performers under contract do not continue in the show after it closes in Boston on September 3.

As Cohan is not a member of the Producing Managers' Association he is included by Equity rulings among the independent managers who must sign the Equity Shop contracts if they wish to employ any Equity actors. Cohan has repeatedly refused to sign the new form of contracts, and as Equity has ordered that all members working after September 1st must have Equity Shop contracts the principals in "The O'Brien Girl" are expected to walk out after September 3rd, the day the show closes in Boston. The actors holding the "run of the play" contracts are said to have consulted their personal attorneys and received conflicting opinions regarding their validity after the closing of the show in Boston. In the meantime "The O'Brien Girl" has become the most talked of production of the year.

It is booked for Chicago Sep. 5.

STAGE CENSORSHIP NEXT

CHICAGO, Ill., Aug. 15.—At a gathering of the motion picture censors here from all parts of the east and middle west for a trip to California it was predicted that censorship of the legitimate stage would follow the step that has been taken in this respect regarding motion pictures.

"For the sake of young people, we have to eliminate the bedroom scenes, although the stage delights in them," Harry L. Knapp, chairman of the Pennsylvania Board of Censors, declared. "If this bedroom stuff goes much further, and if stage costumes are not modified, I believe the public will demand a censorship of the stage as well as of the movies. The stage really needs it more than the films."

Regarding the "movies" the critics all expressed themselves as in favor of uniform picture censorship laws which would embrace the whole country.

"We want to get together on the things to cut out," was the way one put it. "Now a woman can't smoke a cigarette on the screen in Kansas, while in many other states it is all right. Nervous women can't be subjected to anything too exciting or grewsome, like morgue scenes or cold-blooded murders. The principal thing we must watch for, however, is the morals of the children."

WIFE SHOOTS MUSICIAN

Manuel Oritz, a negro musician, formerly with Jim Europe's band, was shot and fatally wounded by his wife last week. According to the police, she shot him when he refused to provide money to pay the rent, and beat her when she suggested he pawn his cornet in order to help meet expenses.

ALAN POLLOCK RETURNS

Alan Pollock, who will be remembered as one of the first of the English actors playing in New York in 1914 to go home and enlist, returned to America yesterday aboard the Celtic. Capt. Pollock was sent to the front soon after he enlisted and was seriously wounded. It has taken him five years to recover sufficiently to act and he will be seen in New York this season in "A Bill of Divorcement," under the management of Charles Dillingham. Rehearsals will start at once.

Another passenger on the Celtic was Adolph Klauber, husband of Jane Cowl, who will return to America in two weeks, he said. Mr. Klauber brought back three plays. He says the theatrical season in London is not prosperous, but predicts better times here with lower prices.

NOT GOING WITH "PUT AND TAKE"

The Creole Cocktail, a novelty musical act which has been playing the Keith time, will not join the Jack Johnson Revue "Put and Take" as recently reported, but will continue their vaudeville bookings.

"AUNT JEMIMA" AT CAFE PARIS

Aunt Jemima and her syncopating bakers are the feature attraction at the Cafe De Paris. They will continue to appear in George White's "Scandals of 1921."

KLAW HAS NEW PLAY

Marc Klaw has a new play which he will put into production shortly, entitled, "Other Lives." Crawford Kent, picture leading man, will play the lead in it.

"HAPPY CAVALIER" STARTS

Fiske O'Hara opened his season in the Stamford Theatre with the first showing of "The Happy Cavalier," a new play by Anna Nichols, which is a romantic comedy in four acts.

The "Happy Cavalier" is a romance of the seventeenth century. In the first act Barry O'Brien, played by Mr. O'Hara, kidnaps the granddaughter of the Duchess of Owenmore just as she is about to wed the Marquis de Villier, an old reprobate who shows the effects of old age and loose living. Norah is in love with Barry, but her shrewish disposition is much in evidence in three acts covering a period of eleven months.

She is brought to her senses and is fully tamed towards the end of the story, with the help of the King whose ears she boxed because she thought he wasn't a king at all but an actor who impersonated one, for she had been fooled by one before. The authoress takes a sort of poet's license when she makes Charles II first learn of his restoration in Ireland and causes his acquaintance with Nell Gwynne to begin there. However, now and then the lines spoken by the cast were somewhat up to date and more like twentieth century slang than seventeenth century lingo. Reference is also made to a modern instrument, but who knows, they may have had them in those days and are now being revived.

At any rate the play is delightful and like all plays in which Fiske O'Hara has appeared, is clean and entertaining. Barry O'Brien is the sort of hero role that fits Mr. O'Hara right down to the ground, for he looks every inch a hero. His songs, by George Graff and Ernest R. Ball, are as good as any he has ever sung, and Mr. O'Hara's voice was never better.

Anna Nichols, who averages about one play a year for Mr. Fiske, is to be congratulated, for it is probably superior to anything she has done before. Evidently considerable pains were taken in mounting the production, for the first scene was that of a drawing room in the home of the Duchess, and it was quite faultless. The rest of the scenes were in a thatched cottage. As Mr. O'Hara said in a speech after one of the acts, the play was a sort of "home brew," having been written in New Canaan and rehearsed at the Elks Club.

For the first time in several seasons Mrs. Fiske O'Hara (whose stage name is Patricia Clary), is not in the cast. She is taking a rest but will go on tour with the company. The leading woman in the company is Anne Bronaugh and according to the reception she received is destined to become popular. Fred M. Conklin makes the role of the Marquis as unattractive as possible. The rest of the cast is up to Mr. O'Hara's usual standard. There were also several musical numbers in between acts that received well merited applause.

The new piece is to go on tour after closing here, and will be seen shortly in Canada and the West, where Mr. O'Hara enjoys great popularity.

"COMMON CLAY" FOR ENGLAND

LONDON, Eng., Aug. 13.—The Compton Comedy Company will produce during the coming season at the Nottingham Repertory for the first time in this country an American drama from the pen of Clives Kinkead, entitled, "Common Clay."

LA MOTTE WITH SHUBERTS

The Shuberts have engaged Ira J. LaMotte as manager of the Shubert-Belasco Theatre, Washington. Mr. LaMotte was formally manager of the Metropolis, New York, and the Lafayette Opera House, Washington. The policy of the Shubert-Belasco will be Shubert Select Vaudeville.

ABBOTT IS STUDEBAKER MGR.

Frank Abbott has assumed the management of the Studebaker Theatre, Chicago, which opened with Leo Dietrichstein in "Toto."

JOE MORLEY MARRIED

Miss Joe Morley of the "Town Scandals" company was married to George McDonald, a naval engineer, last week in New York.

"OPEN FIRE" SCORES

ATLANTIC CITY, N. J., Aug. 15.—Cozy and pleasant was "The Open Fire," presented by Margaret Anglin at the Globe Theatre here tonight for the first time on any stage. Miss Anglin was herself and that is all sufficient and surrounding her was a cast thoroughly adequate in every particular. Miss Anglin has gained weight since her last shore appearance, but she has lost none of her charm thereby. Her work in "The Open Fire" is perfection itself, and the company gathered for her support, while undeniably subordinate to her, approached close to perfection in their individual parts.

There is nothing especially gripping about the story itself, but then there is no need that it should possess this requisite. It is enough to watch its gradual unfolding and it breeds no desire on the part of the audience to aid in the action. Rather does it content its auditors to sit back, let happen what may and thoroughly enjoy it. The humor is a quiet, delicious sort that causes chuckles rather than guffaws, and its effect is due rather to the magic art of Miss Anglin than to the lines themselves.

The story of the play deals with Laura Kevney, who has a secretary she saved from jail, two dependent old ladies upon whom she has taken pity, an interior decorating establishment going to ruin, not for lack of talent but business methods, and one brand new accountant who is attempting to piece together her artistically sketchy bank account. The secretary is a girl, the accountant a man, and as usual there's where the complications begin. Having slipped through life with a laugh on her lips and everybody else's troubles on her shoulders, Laura Kevney finds herself in love at last, and consequently with troubles of her own. How she is extricated by a deliciously conceived and effectively carried out conspiracy of the two forlorn old creatures she has befriended is the story of a last act that, if it does not harrow your feelings with suspense, at least keeps you well entertained until the final curtain.

Harry Minturn is as convincing a hero as ever rescued a lady from the depths of her muddled check book. Sally Williams and Virginia Chauvenet are as genuine and charming a pair of antiques as ever hovered around an interior decorator's studio. J. H. Brewer, as a bleary-eyed old roue and Helene Sinnott as the calculating beau catcher, were excellent in rather unattractive parts, but when "The Open Fire" dies down, as all plays both good and bad must do some day, we will find in the embers the memory of Margaret Anglin as Laura Kevney an impractical idealist, an unbusiness-like business woman, in short, a wholly charming creature.

NEW TRENTON HOUSE READY

TRENTON, N. J., Aug. 15.—Reade's Capitol Theatre, which takes the place of Taylor Opera House, South Broad street near State, will be formally opened on the afternoon of Saturday, August 27. The opening will be preceded by a special invitation performance, which will be in the form of a reception and inspection on the preceding Friday night. County and municipal officials, newspaper men and others will attend.

The formal opening to the public will take place on August 27 from 12.30 to 2 P. M. During this period the admission will be free, so that a general inspection of the house may be obtained by the patrons. After the inspection, or at 2.30 o'clock, the first performance will be given. The new theatre will seat 2,300. Every convenience of the modern playhouse will be found there. It will present high-class vaudeville and pictures. It is understood that the Capitol's cost is in the neighborhood of $400,000.

BUILDING NEW THEATRES

CHICAGO, Ill., Aug. 8.—Demolition of the Old Dickey Block on Dearborn Street north of the Woods Theatre is well under way. On this site, with a frontage of half a block, will be built the new Harris and Selwyn Theatres. It is planned to have the new twin theatres completed in the late spring of next year.

MANAGERS HOLD BIG MEETING AND FORM NEW ORGANIZATION

Representatives of a Thousand Theatres at Pennsylvania Hotel Form National Theatrical Managers Association—Series of Meetings to Be Held During Week

Over 250 theatrical managers, representing more than 1,000 theatres throughout the country, were present at the first annual convention of the National Theatrical Managers of America, held on Monday at the Pennsylvania Hotel. This meeting, the first of several to be held this week, was devoted for the most part to the defining of the purposes of the new organization and to the appointment of committees.

The most outstanding feature of the meeting was the evident enthusiasm and co-operative feeling of managers from practically every line of theatrical endeavor. Producing managers, touring managers, motion picture producers, motion picture theatre owners, combination theatre managers, managers belonging to the Eastern Managers' Associations and the Western Theatre Managers' Association, burlesque producers, burlesque theatre managers, vaudeville managers, vaudeville producers, stock company managers and concert managers, all were represented in the friendly, but purposeful throng of theatrical men.

George Broadhurst was appointed temporary chairman of the meeting, but notified the assembled managers that he would be unable to be present at the Tuesday meeting. Nathan Appel, secretary of the Combination Theatre Managers' Association, formerly the Central Managers' Association, was made temporary secretary.

Alfred A. Aarons, the originator of the idea of the national managers' organization, made the first address in which he explained his motives in doing so.

J. M. Bickerton, the well known theatrical attorney, who drew up the articles of incorporation for the new association, made an address in which he outlined the objects of the convention as follows:

1. To promote the interests of the theatrical profession in all its details.
2. To act for the common welfare.
3. To reform the evils and abuses of the profession.
4. To secure freedom from unjust and unlawful exactions.
5. To co-ooperate to obtain just treatment from employees under prevailing conditions and altered economic standards.
6. To make uniform the customs and uses of the theatrical and amusement profession.
7. To collect and distribute useful general information of interest to the amusement business and theatrical profession.

After a number of speeches were made by various prominent theatrical men and after a general debate, Walter Vincent, of the firm of Wilmer & Vincent, was appointed to take George Broadhurst's place as temporary secretary at Tuesday's meeting.

The schedule for Tuesday is:

1. Report of Committee on Organization.
2. Adoption of constitution and by-laws.
3. Nomination and election of officers by vote of the convention.
4. Nomination and election of Board of Control by vote of units.
5. Any other business.

Among those who addressed the convention were:

E. F. Albee, who read letters from vaudeville actors to him denoting unanimous harmony in the ranks of the varieties: A. L. Erlanger, who spoke four words to wit: "I favor more co-operation"; Samuel Scribner, whose oratory made a profound impression upon the gathering; Henry W. Savage, who approved the calling together of the managers; Sidney Cohen, head of the Motion Picture Exhibitors' League; John Love, Joseph P. Bickerton and Lee Shubert.

A. L. Erlanger, Lee Shubert, Winthrop Ames, William A. Brady, Henry W. Savage, Sam H. Harris, Arthur Hammerstein, Sam Scribner, Gilbert Miller, representing Charles Frohman, Inc.; Harry Powers, general manager of the Powers, Illinois, Colonial and Blackstone Theatres, in Chicago; Senator James J. Walker, of Manhattan, and J. M. Bickerton.

Among the managers present were the following: Jules Murray, John Cort, George Goett, John Leffler, John Campbell, Adolph Zukor, Sam Scribner, Charles O. Tennis, Walter Vincent, Sidney Cohan, Willard Holcomb, Edward Corbett, John R. Rogers, Louis F. Werba, Malcolm Douglas, Harry Davis, James Thatcher, James Shesgren, Joseph Klaw, son of Marc Klaw; Arthur Hammerstein and Sidney Wilmer. Frederick E. Moore, Apollo Theatre, Atlantic City; W. T. Pangle, Heilig Theatre, Portland, Ore.; John J. Himmelein, Sandusky, O.; George T. Hood, of Seattle, representing the Northwestern Managers' Association; Charles W. York, of Spokane, Wash.; Andrew J. Cole, representing Lawrence and Haverhill, Mass., theatres; Harry Henkel, of Baltimore; Melville Stoltz and Paul Beiseman of the American Theatre, St. Louis; Thomas M. Love, general manager of the Forrest, Broad and Garrick Theatres, Philadelphia; Harry Brown, manager of the Nixon Theatre, Pittsburgh; Lee M. Boda, manager of the Hartman Theatre, Columbus, O.; A. F. Miller, manager of English's Opera House, Indianapolis; Harry Ridings, representing George M. Cohan's Grand Opera House, Chicago; Harry Rapley, manager of the National Theatre, Washington, D. C.; Thomas Campbell, of New Orleans; C. H. Lewis, Idaho Falls; James N. Ginns, Wilmington, Del.; B. C. Whitney, New Detroit Opera House; Louis R. Reid, Joseph W. Payton, brother of Corse Payton; Joe Weber, Percy Ames, Harry Clay Blaney, John J. Coleman, W. T. Sommers of Grand Rapids, Mich.; David B. Finestone, Howard Herrick and W. M. Gray, of Kansas City; Melville Stokes, of St. Louis; George H. Kirkpatrick, J. C. Mishler, Henry Taylor, of Boston; R. C. Miller, P. F. Shea and A. J. Sheldon.

MASON DOING MEXICAN REVUE

Jack Mason is producing a revue that is to play in one of the large theatres in Mexico City, under government auspices, when the Mexican Centenary Exposition opens next month. The revue, which will be known as Jack Mason's "American Revue," will have a cast of seven principals and a chorus of thirty blondes. Sascha Piatov will be one of the principals featured in the revue, doing among other things a specialty dance, as well as announcing the numbers in Spanish for the audience, and also do the translating and interpreting for the company. The revue is now in rehearsal and expects to open in Mexico City, September 8th.

DUFFUS GOES INTO BANKRUPTCY

Bruce Duffus, a vaudeville agent, with offices in the Putnam Building, filed a voluntary petition in bankruptcy in the Southern District of the United States District Court, New York City, this week. Duffus gave his liabilities as $3,267.86, and his probable assets as $300.

D'ALVAREZ IN OPERA

Mary Garden has engaged Marguerite D'Alvarez, contralto, for the Chicago Opera Company.

Miss D'Alvarez will make her debut with the company as Delilah, appearing with Muratore in Samson and Delilah which has been selected for the opening.

MORGAN PLAYERS IN FITCHBURG

FITCHBURG, Mass., Aug. 15.—The Richard Morgan Players now in the ninth week of their profitable and pleasing season at Whalom Park, Fitchburg, gave a fine presentation of "The Love of Su Shong" to capacity audiences, week of Aug. 8th, that showed its thorough appreciation by the hearty applause and splendid reception that greeted each of the many favorites. Richard Morgan as Dick Taber the dashing young American, had a role that suited this actor's ability as though the part were especially written for him. Miss Louise De Voe, the leading lady had the feminine role of "Su Shong," and the transformation she assumed in the make up of this little heathen was superb. Miss Marguerite Slavin added charm and grace to an Oriental character that was far from being a sympathetic one, but in this clever artists made a lasting impression. Mr. William Balfour had some of the honors of the evening bestowed upon him in the character of the villainous Fong Kee, this magnetic actor gave a splendid characterization. A word of praise should indeed be given Mr. Jack Daly as "Sing Song," a yellow man with a white soul, his work was at all times meritorious. Mr. W. H. MacDougall gave a cameo like performance of "Tai Ling Chou" and won the sympathy in all his many scenes with "Su Shong." Others who contributed to the play's success were Miss Mabel Monroe, Mr. J. Russell Webster and Mr. John O. Hewitt. The scenic investiture of Thomas Wirths and his assistant Mr. Carroll were indeed three of the most beautiful reproductions of the Chinese art that have been seen in many a day. The current week "Civilian Clothes" is the bill, with "Baby Mine" underlined.

"PINKIE" MAUD FULTON PLAY SEEN

SAN FRANCISCO, Aug. 15.—Maud Fulton and her company made their initial appearance in Miss Fulton's new play entitled "Pinkie." At the Curran Theatre, the house, while not full as could be expected, received the new play with friendly enthusiasm, as most of the company are well and favorably known. "Pinkie" is a comedy melodrama in a prologue and two acts, and as specially advertised as "mostly about thieves." It is not as good as "The Brat," as a dramatic offering. Miss Fulton is ably supported by her husband Robert Ober. It is slated for a two weeks' run, and will be followed by another new play called "Sonny." After this last offering the Curran Theatre will then revert to the new tenants, the Pacific Theatre and Realty Company, who after making several alterations and a general renovation, will reopen about the first week in October with "East is West," with Herbert A. Harris as general manager.

"FOLLIES" TO PLAY THE SHUBERT

The "Greenwich Village Follies of 1921" will open at Atlantic City, at the Globe Theatre on August 22nd, and will be brought into New York directly after. The show will not play the Greenwich Village Theatre as it has done in the past, because the downtown house is said to be too small to house the production. Instead, the show, which was to have gone to the Park after the downtown engagement, will in all probability go directly into the Shubert Theatre.

RICKARD WANTS COLISEUM

CHICAGO, Ill., Aug. 15.—Tex Rickard, New York sports promoter, and a partner in several amusement enterprises with John A. Ringling, is seeking to purchase the Coliseum here to be used as a sporting arena. The Coliseum has been used for many seasons past as the home of the circus, and huge pageants.

ORCHESTRA TROUBLES SETTLED

KANSAS CITY, Aug. 14.—The differences between the Musicians' Union here, and the motion picture exhibitors have been amicably settled. The musicians have agreed to a forty-three week contract and a six-hour day. Exhibitors are to fix the number of musicians they choose to employ.

HIT SHOW CUTS PRICES

"Tangerine," the new Carle Carleton comedy starring Julia Sanderson, opened at the Casino Theatre on Tuesday night of last week and despite the fact that it scored a hit of decided proportions underwent the quickest ticket price revision known in theatrical history.

The opening night price was scaled at a five dollar top and other night prices were to range from $3.30 downward. The opening night was a sellout and many ticket buyers especially at the agencies bought second and third night tickets. A large number were out early Wednesday morning when it was decided that notwithstanding the fact that "Tangerine" was a hit and that the $3.30 price could easily be obtained the price should be reduced.

A hurry up order to the printer went out and a new set of tickets were obtained. These were put in the box office and sold at $2.75. When the audience arrived on Wednesday night there was a hold up at the door. All those holding the $2.75 tickets were seated but those who had paid $3.30 were sent to the box office where a refund was made. Seldom has such a surprised assemblage ever been seen in a theatre. Raises in prices on successful productions are common. Cut rates on failures are often experienced but the combination of a success and a cut price was unknown.

No reason for the sudden decision to cut was given. The money was refunded and new seats issued without comment.

FOY KIDS WILLED $2,000

Eddie Foy's seven children were left $2,000 by the will, admitted to probate last week, of the late J. Bernard Dyllyn, well known to the theatrical profession. Mr. Dyllyn, whose real name was John R. Condon, was found dead last December in a rooming house on West Forty-second street.

Dyllyn was a friend of the Foys, having played with Eddie Foy in vaudeville and having been for years one of Foy's closest friends. His last engagement was in "The Royal Vagabond."

By the terms of the will the Actors' Fund of America is bequeathed $500 and one-quarter of the residue of the estate; the San Francisco Lodge, B. P. O. Elks, and the New York Lodge No. 1, B. P. O. Elks, $1,000 each and one-quarter of the residue of his estate each; the Jesuit Fathers of San Francisco, Cal., one-quarter of the residue. The remainder of the estate was left to a number of persons. The seven Foys, who will receive the $2,000, are Bryan, Edwin, Jr., Charles, Madeline, Richard, Irving and Mary.

Dyllyn was known as being most charitably inclined towards actors in distress. Many actors suffering from financial difficulties who were aided by him remember him for his kindness.

NEW PLAY GETS STOCK TRY-OUT

WORCESTER, Mass., Aug. 13.—"Two-Fisted Love," a new play by De Witt Newing, was presented this week at the Grand Theatre by the Poli Players. Arthur Chatterton and Mary Ann Dentler appeared in the principal roles. The play was staged by Edwin Vail, director for the stock company.

The story centres around the love of a prizefighter for the daughter of a minister, and was written by the author of "The Love of Su Shon," and "That Girl Patsy."

WIN SUIT FOR SALARY

SAN FRANCISCO, Aug. 15.—Max Dill and William Kolb have been awarded $3,800 as the result of the verdict handed down by Judge Joseph S. Koford in their suit for salary against John J. Arthur, manager of the MacArthur Theatre.

"IDLERS" MOVE DOWNTOWN

"The All-Star Idlers," the Lambs Gambol show which opened a tour recently, moved from the Eltinge Theatre down to the Irving Theatre on Monday of this week. The stay there is indefinite.

"MECCA" OPENS ON SEPT. 12

"Mecca," the big Comstock & Gest production, will open in Boston on September 12th.

VAUDEVILLE

KEITH LEASES GRAND OPERA HOUSE

GETS HOUSE FOR LONG TERM

PHILADELPHIA, Aug. 15.—The Grand Opera House has been leased by the B. F. Keith-Nixon-Grand Company, and will be continued as a high class vaudeville house. The theatre is now operated by the Park Amusement Company, which has a lease on it until September 15, 1923. At the expiration of this lease the Keith interests will take the house over on a twenty-year contract.

Under the terms of the new lease an annual rental of $35,000 will be paid for the first five years, $40,000 for the next ten years and $45,000 for the remaining five years. The property is assessed at $250,000.

The theatre was the property of John F. Betz, who died in 1908. He left the property to his two children and appointed his widow, now Mrs. Anna Taylor, guardian. Mrs. Taylor obtained permission to negotiate the lease with the Keith interests on Saturday, having previously applied to the Orphans' Court.

With the control of this house, Keith's will have two vaudeville houses in Philadelphia. The Shuberts, according to announcements, will also have two vaudeville theatres here.

NEW PLAYERS FOR REVUE

Fanchon and Marco, who are now playing in vaudeville, will doubtless remain, as Layman and Kling, formerly of the "Mary" company, have been booked through Leslie Morosco for the parts formerly played by Fanchon and Marco, in the revue that will be sent out on the road next season.

USHER DROPS DEAD

SAN FRANCISCO, Cal., Aug. 14.—Frank Tillman, 21 years of age, and an usher at Loew's Hippodrome Theatre, dropped dead after an afternoon performance last week. He was buried by the employees of the theatre who paid all expenses. He had no relatives.

SAUBER HAS NEW ACTS

Harry Sauber placed in rehearsal this week three new acts, all of which he wrote himself. They are Don Sherwood and Company, "Miss Cupid," and "Nearly a Prince." The latter opens August 29.

MAX HALPERIN WITH GOLDBERG

CHICAGO, Ill., Aug. 15.—Max Halperin, who has been associated with the Ernie Young Agency since its inception, resigned last week to join the booking staff of the Lew Goldberg Agency.

PAVLOWA DANCERS FOR VAUDE.

Max Marcin announced last week that he had signed the Anna Pavlowa Premier Dancers for a short season in vaudeville, which will precede another world tour by the famous dansuese.

BLOSSOM SEELEY ON ORPHEUM

Blossom Seeley, with Bennie Fields, Sam Miller, and Sam Steever, open August 22 at the Orpheum, Omaha, for a four months' tour of the western circuit.

RYAN COMING BACK

Will Cressy has completed a new act entitled "My Uncle Haggerty," for Thos. J. Ryan, of Ryan & Richfield, for an early showing in vaudeville.

NEW ACTS

Al Barton and Phil Golden are rehearsing a new singing, dancing and musical act in which they expect to open in a local house next week.

Dona Montran and Madge Major are rehearsing a new double in which they do specialty dances. They expect to open in New Britain next Monday.

Elmer Buffham and Margaret Keating are rehearsing a new comedy two act entitled "His Wedding Night," written by Hazel Warner. They expect to open on the Keith time next week.

Martin Ferrari and Al. Herman Amusements, Inc., are staging a new musical pantomime, Hungarian singing and dancing act. There are eight men and women in the cast, including singers, dancers and musicians. George De Martonfelvy, a newly arrived Hungarian composer, has adapted some of his music to the American idea. The act will open on the Keith circuit in about two weeks.

Daisy Hines-Remington and Company are rehearsing a new comedy sketch, "Clementine's Husbands," by Hubert Osborn, author of "The Puppet Master." The act expects to open on the Keith circuit next week under the direction of Hocky and Green.

Helen Poe and Al Prince are rehearsing a new singing and dancing act. They expect to open shortly in one of the local Keith houses.

Roberts and Reese are rehearsing a new singing, talking and comedy act, one straight and the other as Wop character. The act expects to open next week on the Loew time under the direction of Al. Herman Amusements, Inc.

BARCLAY HAS NEW ACT

Jack Barclay, who has been doing a single in vaudeville, is having his act rewritten and will make a revue out of it. He will add a chorus of eight girls, two specialty dancers and a pianist. He will open the new act in Boston on September 5, and after a short tour of the Keith houses will go on the Orpheum Circuit.

TEMPLE REOPENS

SYRACUSE, N. Y., Aug. 15.—The Temple Theatre re-opened today, with a policy of vaudeville and motion pictures. Three shows are given each day.

Six vaudeville acts and a feature picture constitutes the bill.

ETTA BUCK MARRIES

Etta Buck, daughter of John Buck, manager of Proctor's 58th Street Theatre, was married last week to Charles Adams, Jr., a non-professional.

The couple are spending their honeymoon in Albany.

"HONEY BOYS" REOPENING

The Seven Honey Boys, who have remained intact for the past seven seasons, reopen their eighth season at the Riverside within two weeks. "Hap" Beway, featured comedian, will again occupy the same place.

"BIMBO GIRL" FOR FAY MARBE

PHILADELPHIA, Aug. 15.—Fay Marbe, who is appearing at the Walton Roof, is preparing to start rehearsals in a new show, "The Bimbo Girl," written for her by Charlton Andrews, co-author of "Ladies Night."

THE RINALDOS SAILING

The Rinaldo Brothers are leaving for Europe next week, having been booked for a tour of England with their acrobatic act. They expect to return in October and open on the Pantages Circuit.

CUNNINGHAM HAS NEW ACT

Paul Cunningham and Florence Bennett have a new act called, "A Story Told in Song," which they will open at Yonkers the first half of the week of September 5th.

SHUBERT PLANS FOR VAUDE. ANNOUNCED

WILL OPEN EARLY NEXT MONTH

The first official announcement concerning their new circuit of vaudeville theatres was made by the Messrs. Shubert last week, when they announced the names and locations of a number of houses which are to be the homes of Shubert-Vaudeville. Unlike the present system in vogue with the vaudeville houses throughout the country, the Shubert Theatres will play unit programs. That is a bill of acts will be arranged, and that bill will play, intact in every house on the circuit.

The opening date of the circuit has been set at the beginning of next month. To date, the Shuberts have declined to announce the names of any of their feature or headline acts, explaining this by saying they did not wish to resort to uncalled for and untimely publicity. The shows will contain condensed versions of successful dramatic and musical comedy productions that have played New York, and will as far as possible, be sent out with the original casts. A staff of writers and producers has been recruited to write and produce acts for the circuit. A number of American and foreign novelty and feature acts have been placed under contract as well, and will make up the novelty portion of the units to be sent out.

The cities and theatres in which the circuit will be at home are as follows: New York, the New Imperial and 44th Street Theatres. The Imperial is a newly constructed $1,000,000 house outside the traffic zones, and the 44th is in the heart of the theatrical district. In Chicago, the Woods Theatre, the largest and latest house in the city, is to be utilized. In Philadelphia, the Chestnut Street Opera House and the Forrest Theatre will be used.

Boston is to contribute the Majestic Theatre to the chain, while Brooklyn gives the Shubert Crescent, Newark the Rialto, Baltimore the Academy of Music, Washington the Shubert-Belasco, Pittsburgh the Shubert, Cleveland the Euclid Opera House, Detroit the Detroit Opera House, Cincinnati the new Shubert Theatre, Dayton the Liberty Theatre, formerly a Keith stronghold; Louisville the Strand Theatre, Springfield, Mass., the Capitol, and Providence, St. Louis and Kansas City will also have theatres housing Shubert vaudeville.

NAT'L EXCHANGE INCORPORATES

CHICAGO, Ill., Aug. 15.—The National Booking Exchange was incorporated last week for $3,000 for the purpose of booking clubs, theatres, etc. The incorporators are John J. Harris, Charles Hedburg and Joe Wagner. John J. Harris has been appointed business manager and booking manager of the new company. They have leased a suite of offices in the Garrick Theatre Building.

"NOW AND THEN" ROUTED

CHICAGO, Ill., Aug. 15.—Dubin & Oliver's "Now and Then" has been given a routing over the Pantages Circuit. The offering will open at the Chateau Theatre in this city next week after which it will make a short tour of the south before taking up the regular Pantages tour.

KEENEY AT SARATOGA

SARATOGA SPRINGS, Aug. 15.—Frank A. Keeney, New York theatrical man, is spending his vacation here. He will remain for the remainder of the racing season, returning to his office in New York early in the Fall.

McVICKER'S CELEBRATING

CHICAGO, Ill., Aug. 15.—The Sixty-fourth Anniversary of McVicker's Theatre is this week being celebrated by Jones, Linick and Schaefer. Early next spring the old playhouse will be torn down and a new $2,000,000 vaudeville house will be erected on the site. The celebrating of the anniversary of McVicker's recalls to mind that the house is the oldest in Chicago and the second oldest in America. It was built in 1857. It was remodeled in 1864 and rebuilt in 1871. Shortly after this it was destroyed in the Chicago fire October 9, 1871. It was rebuilt and reopened on August 15, 1872. In 1885 the theatre was again remodeled and on August 26, 1890, during a performance of "Shennandoah" it was again destroyed by fire. It reopened March 31, 1892.

McVicker's, upon its reconstruction, will become a standard vaudeville house in opposition to the Majestic, which is right at its rear.

"SHOP WINDOWS" IS NEW ACT

CHICAGO, Ill., Aug. 15.—Morris S. Silver and Will J. Harris, of the Western Vaudeville Managers' Association will produce a new act, which will carry the title "Shop Window Models of 1921." The members of the cast will be models, who sing and dance. There will be ten girls and two male characters. The gowns will be supplied by a number of prominent garment manufacturers. The production will open on Sept. 15th, under the business direction of Morris Silver. Will J. Harris is the author of the lyrics and music and will also produce the offering. It will carry special scenery designed by Eugene Cox.

NO. 2 MINSTREL ACT REHEARSING

Encouraged by a long route in the west for the Minstrel Monarchs, a company of old-time minstrels, James Madison, Milton Hocky and Howard J. Green have put a second old-timers' act into rehearsal, with the following personnel: Fred P. Russell, James B. Bradley, Joseph P. Allen and Charles Whalen. Jack Griffin will act as interlocutor. The new act is designed for the eastern big time houses, and will be booked by the Max Hayes office. It will be billed as Kings of Minstrelsy.

NEW PRODUCING CO. FORMED

Marty Brooks, Ben Edwards and Al Freedman have formed a new company which is known as the Edwards-Brooks, Inc., the above mentioned being, president, treasurer and vice-president, respectively. They will do a general vaudeville producing business with offices in Times Square.

BIRMAN BACK FROM VACATION

Jack Birman, booking manager of the National Vaudeville Exchange, operating a circuit of theatres through New England and Canada, has returned to his desk after a six weeks' vacation. He announced that the exchange will be able to offer 15 weeks of bookings to acts.

GARDEN REVUE OPENS AUG. 29

CHICAGO, Ill., Aug. 15.—The new revue, scheduled to open at the Marigold Gardens on September 5, will open on August 29 instead. The Benson Agency hereafter will handle the attractions at the Marigold Garden, replacing Ernie Young. They will take it over in October.

GOULSON WITH SINGERS

Harry Goulson, who has been doing a single for the past four years, is now doing a three-act with the Singer Sisters, which is a new singing and talking turn. They opened this week at Asbury Park.

"SNITZ" MOORE IN NEW ACT

Anton Scibilia has written a new act in which he will star George "Snitz" Moore. The act is to be called "Arabian Nights."

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Villa and Pancho, in an initially camouflaged wire act, were successful in drawing applause with some feats on the tight and slack wire; the "drunk" and swing through a wide arc, as well as the somersault, were the outstanding feats.

Furman and Nash sang a number of published songs in good voices; the medley used at the conclusion sent them over strong.

William Brack and company were formerly billed as "The Seven Bracks;" they have an excellent gymnastic offering running most to "Risley" at which they are most proficient and expert. The pantomimed start does not make for a snappy opening, nor does the concluding feat seem to contain as much of a punch as some of the others successfully accomplished—at any rate the applause at the finish should have been stronger, the act going over nicely but not with a bang.

? D. D. H. ? in the next spot, was the hit of the entire show from both the laugh and applause standpoints. This is not D. D. H.'s first time at the Palace, but nevertheless, as he says, "his initial appearance," but whether first or last or initial or otherwise, this man of letters has a riot of a monologue and sells it to what we will term a D. D. H.—Darned, Decided, Hit.

Some new quips and material have been inserted in the fore part and many laughs obtained by the sparkling repartee, as the monologuistic wit took raps at the actors, booking agents and others. Somehow he forgot the press, but the press does not forget him.

Stopped the show and was forced to make a speech after several bows; he said he just arrived from Atlantic City this morning, when someone in the wings said "Bunk," which caused D. D. H. to laugh.

Valeska Suratt and company offers "Jade," which the program explains has a "motive" by Miss Suratt, but just what motive Miss Suratt had is probably accountable for the "mysticism" used in the billing which is described as "psychological." Just how mysticism may be psychological is a point that neither Miss Suratt, Chester De Vonde, the repertoire actor-author, or the sketch, explains.

Just an erratic effusion, hysterical and drawn out to interminable lengths, with the various characters standing around, each one doing a monologue that means nothing, and has very little connection with the preceding mouthings of the main characters.

Clark and Bergman with the Crispi Sisters in "Tunes of the Hour," were their usual hit, although some of the tunes were not "of the hour," as explained by Henry Bergman at the end of the act in a speech. He said that owing to Miss Clark's recent illness that they had not sufficient time to learn new ones. The act, with the exception of one number, is the same as reviewed a number of times and was accorded definite response. The act is smooth-running, bright and clever and abounds with class.

Gallagher and Shean in the next to closing spot, were disappointing; the opening was the best thing in the entire routine and is an exceptionally good number with lots of verses entitled "Mr. Gallagher—Mr. Shean." This drew many laughs and was a punch. The following dialogue and special numbers were unworthy of the talents of the two, although they did their best to put it over. Gallagher is a corking good straight man, formerly of Gallagher and Rolley, and Shean is a good comedian, but the act, after the opening, lacks punch.

Jack Wyatt and his Scotch Lads and Lassies consists of several girls and a number of fellows who sing, dance, play the pipes and do the usual routine used by Scotch acts. A bad feature that may be easily corrected is the leaving of the stage empty between the numbers, thereby losing the attention, several walkouts occurring at each slight wait. H. W. M.

ORPHEUM

May Wirth and company stopped the show in the first half with her wonderful riding, somersaults, mounting and dismounting with perfect precision, getting her a tremendous hand. "Phil," the riding comedian, also contributed his share toward the success of the act with his stunts which were done in a neat and funny manner. Though the act is a bit of a sawdust ring, it is done as though all were having a party in their back yard and everyone enjoying it immensely. Miss Wirth's opening song and dance, done with the aid of one of the "family," was as good as anything done by a regular song and dance team, and illustrates what a clever little showgirl she is.

Ann Ford and George Goodridge held the second spot as usual, going over well with their song, dance and dialogue act, "You Can't Believe Them," by Blanche Merrill. The couple are youthful, and do the skit in good style. The act suffers somewhat when Miss Ford fails to sing as loud as she might at times, otherwise the routine goes along nicely.

Ed Janis and company, assisted by Carmen Rocker and the Southern Sisters, with Ben Macomber at the piano, gave their version of a revue, which was quite ordinary most of the time. The sisters danced well at times, but their steps were simple and not done any too graceful. Miss Rocker danced two or three solos, her Oriental bit being the most artistic and something like a good turn. As a ballet dancer she is much too tall and slim to accomplish such dances gracefully. Mr. Janis went through a routine of singles, doubles and a three turn with the girls, his best work being the two solo dances which were well received.

Mabelle Fonda and company, who opened the bill, presented a juggling act that moved along well. The opening bit, done with electric light clubs, was impressive. We've seen the act when it went over very much smoother than it did this afternoon. Somehow, the members of the company insisted on dropping the Indian clubs quite frequently.

Thomas F. Swift and Mary H. Kelly offered their "Gum Drops," the man making a neat appearance in white flannels, while the girl was dressed in a modest frock, and taking her part quite seriously. Whatever he does for the other girls and fails to do for her, giving others a motor car, etc., and her a bag of gum drops he always manages to impress upon her credulous mind that it was all for the best, and that he did it that way because he loves her, etc. Her docile manner was good for some laughs, though later she changes very suddenly. She sang a ballad in a sweet soprano voice, that might well be replaced with a number much more appropriate. They closed singing a duet.

Lillian Herlein opened the last half, assisted by Jack Kennedy, who danced, filling in one of the intervals, and Frank Shea at the piano. Miss Herlein wears numerous gowns and still insists on singing much more than is good for the audience to hear. As she has an abundance of clothes, and lacks a pleasing voice, why not do less singing.

Erwin and James Connelly in a "tragical comedy," have a skit that has great possibilities if done with a little more finesse. The act revolves around an extravagant girl married to a rich man, etc., the husband demanding that she economize. Many wise cracking bits of philosophy are uttered, some of which got a laugh now and then.

Ben Bernie, in place of Harry Breen, who did not appear on account of illness, went over great with his violin and monologue act.

Burns Brothers closed the show with their funny acrobatic stunts. M. H. S.

FIFTH AVENUE

People outside of the profession who may have heard at various times the term "riot," have a good chance to ascertain just what this term means in theatredom, if they will run up or down to the Fifth Ave. Theatre and see the show as presented there the first half of the current week. Patricola was a sure enough "riot," and Dave Harris and band didn't trail so far behind. The bill teemed with hits.

Carpos Bros. came first in an entertaining head balancing and equilibristic act. What they did, they did well. Especially good was their finish, where one of the brothers played a guitar, head to head with his relative who was playing the piano. But why will these acts persist in a futile attempt to be funny? The cobbler should stick to his last.

Jewell and Raymond is a juvenile team, but whether two girls or a girl and a boy, the writer refuses to commit himself, notwithstanding we were informed that one's name was Gladys. If she or he really was Gladys, he or she was the best performer of the two. The "girl" was unnatural, artificial and stagey. "Indoor Sports" livened things up considerably. Two girls and two young fellows comprise the act, which was along similar lines to the late Paul Armstrong's "Woman Proposes." It's the old, old story. The boys promising each other not to "fall," proceeded to fall, and fall hard. Marriage bells in the near future. The act was splendidly acted by all represented, and was fully deserving of the liberal applause it received.

Patricola was the big hit. She sang, sang some more, and then sang again. After that she sang some more. Even after the cards for the next act were placed, again was she brought forth, and finally finished with a darn fool number that cleaned up. An artist? I'll say she is.

It was a pretty hard spot Princeton and Watson had to work in following Patricola; but they got over in excellent style. Jack Princeton's line of talk was exceedingly droll and witty. Miss Watson was a capable foil. The story of the act is familiar to our readers, suffice to say that they registered a genuine hit.

Dave Harris and his band of seven came in for much applause. Their selections were timely and well rendered. Mr. Harris' versatility seemed to be boundless. In addition to playing several instruments, and playing them well, he sang several selections in an admirable manner, thereby almost causing another "riot." His musicians were well chosen and with Mr. Harris made a fine appearance from front.

Then came Pistel and Johnson. Lew Pistel was many years with Orel Cushing, and Otto Johnson was even longer with McIntyre and Heath. It's the old nigger act, "The Echo," a sure fire bit for many black-face performers of the past. There are but few today capable of playing it properly. Mr. Pistel is one of the few. His negroisms were very funny, while Mr. Johnson gave him good support. They scored heavily, and deserved all they received.

Edith Clasper contributed a neat dancing act, assisted by two boys who showed some rather good eccentric steps. In some respects the turn was quite novel, and was duly appreciated.

Then came the pictures. About an hour's worth altogether. Altogether too much. E. L. R.

WHERE IS MME. LUBOWSKA?

Richard Pitrot, the agent, is anxious to locate Mme. Lubowska and would be pleased to hear from her.

RIVERSIDE

Elly, billed as the youngest feminine juggler in the world, opened the show with an exhibition of skill in the art of manipulation that called for applause. The act is novel because of the sex of the performer, as juggling has always been looked upon as a man's art.

Nate Leipzig is billed as "The Celebrated International Card Expert." We are ready to agree to the expert part of it, for he is without doubt the quickest and cleverest manipulator the writer has ever seen. He demonstrated his deftness and ability with several packs of playing cards, much to the amazement and amusement of the audience. He was assisted by two stage hands who worked as plants. Leipzig was on too early for one thing, and too far away from his audience for another, for him to have made any but a slight impression. However, he should have done better, and deserved to have done.

The Caits Brothers were on third. They offered a dancing act in which a few laughs were strewn for extra measure. They dance very well and showed a few eccentric clog steps that won applause. The applause continued after the conclusion of their act and sounded as though it were "clacquish." The dancing mat and wooden shoes are utilized. The act has merit enough to score a legitimate consistent hit.

Lucille Chalfant, a coloratura soprano, who held the fourth position, sang two numbers, the first an operatic coloratura number, with the usual voice scalings, and the second, "Home Sweet Home." Both numbers were rendered in Colonial costume. The act is billed as "An Impression of Jennie Lind." It would be folly to comment upon this claim for Miss Chalfant.

"The Love Race," a revue in which Tommy Gordon and Mildred Keats are featured with several others, closed the first half of the bill. The act is staged beautifully, with appropriate settings and costumes. The girls in the chorus are well trained, the music is catchy, and there is an abundance of laugh provoking business and lines in the act. Tommy Gordon, as a race track tout who goes straight for the sake of a girl, aquitted himself with credit. This young fellow has ability, personality and is a conscientious worker. Mildred Keats is a good looking blond who sings and dances commendably, and reads her lines very well. She has a winning smile and cheerful personality. A juvenile, who is a clever eccentric dancer, a negro lad who works opposite Gordon, and two men who play bits complete the cast. "The Love Race" proved an entertaining and popular feature of the bill.

Arthur West opened after intermission and offered a single turn which resulted in his getting plenty of laughs and scored a good sized hit. One thing we congratulate West for. After he had finished his turn, he went off stage and stayed off, not trying to mulct any bows or encores from his audience. See New Acts.

Nonette held the headline position, and needless to say, scored successfully. We should like to know the name of her pianist, for he deserves billing to say the least. Nonette drew several bows and an encore as her share. The act is unchanged since last we saw it.

Stan Stanley and company, the latter consisting of Betty Maurice and Billy Dodge, closed the bill with a comedy turn that did remarkably well considering the lateness of the hour and the condition of the audience. Stanley works from the audience, assuming the role of a spectator, and Miss Maurice works as his sweetheart. She is a shapely, beautiful girl, with an agreeable manner, and works very easily. Dodge, as the would-be humorist, works hard, and is just tragic enough to be funny and funny enough to be tragic. Stanley's work is well known. They scored quite well for the position they held. S. A. K.

VAUDEVILLE

SHOW REVIEWS

BROADWAY

A show much above the average seen at this theatre in a long time, received its initial impetus through the appearance of Theresa and Wiley, a novelty revolving perch act which went over nicely; see under New Acts.

Bernard and Garry in the deuce spot presented the same act we have reviewed numerous times and went over well.

Coogan and Casey have a quiet talking act in which a lot of old gags were interwoven some of which received laughs at this house. The man's dance went for a hand but the act lacks punch.

Edward Ormsby and Co. have an act that will be reviewed in detail in another column. Generally, the one or ones who do the major portion of a turn are the person or persons billed. Ormsby does little else than play the piano and the "and Co." do the act. Went over nicely at the conclusion.

Frank Gaby recently reviewed at the Palace, stopped the show cold, being forced to make a speech of thanks after taking an encore. Of Gaby's ventriloquial work, the writer has oft spoken; he is the essence of class, ability, technical skill and superiority of talent. The opening is still somewhat weak in spots. Gaby might cut the talk about the prize-fight slightly, and get a better conclusion as the present one is indefinite—he finding it necessary to say "Thank you," to indicate to the auditors that the conclusion has been reached.

Gaby being forced to make a speech, was flustered, the speech being about as poor, as his act is good.

"A Dress Rehearsal" proved a laughing and applause hit, taking quite a number of bows at the finish. If they do that well at "A Dress Rehearsal," the reviewer should like to see them at a regular performance. For detailed account see under New Acts and Reappearances.

Pressler and Klaiss reviewed several times recently by the writer, stopped the show again in the next to closing position. Miss Klaiss registered strongly with "Blues," in the singing of which the method and manner of presentation have an uncanny similarity to Dolly Kay whom Miss Klaiss might easily imitate if she cared to announce it as an imitation. A trial in the larger houses where Miss Kay has played would indicate whether it has more of a punch value this way or not.

Pressler with his antics and attempts at playing the piano was a laughing scream; each pantomimic trick brought forth peals of hilarity from those present and the finish of the act with Miss Klaiss again singing and dancing in fast tempo while Pressler played the piano and did the eccentric dance, sent them over to a number of bows and forced a legitimate encore.

A published ballad, recently written, was offered and drew applause and another bow.

Concluding the vaudeville portion of the show was "Tarzan" announced as an educated ape with a human mind and presented by Felix Patty, formerly of the Patty Brothers.

The act drew many laughs by the attempts of the ape to get back at the drummer, at whom balls were thrown.

Riding a bicycle, smoking a cigarette, swinging Indian clubs, pouring water from a decanter into a glass, then drinking it, and acrobatic feats on a set of stirrup rings, were a few of the stunts performed, and to those who do not know the trick, the effect must be wonderful indeed, especially at the conclusion in which a boxing match is introduced, the ape getting all the better of it and landing some resounding wallops.

Closing the show took four curtains to definite applause, no little feat in this position on a good bill. H. W. M.

EIGHTY-FIRST ST.

June and Irene Melva, "The Melodic Misses," opened the bill and jazzed things up at the start with their xylaphone performance. As usual they appeared neat, and played with much pep. Their bottle musical apparatus was a hit with the audience, though, as we said before some of their numbers could be brought more up-to-date. Outside of that the act seems to improve as they go along.

George and May Le Fevre in their dancing act "12 o'clock at the Masque Ball," opened in one, the pair flitting across the stage in masquerade costume. Going to three, the pair did a routine of dances, both solos and double, the costumes and method of presentation being quite out of the ordinary. The background was a striking drop, with several iridescent peacocks embroidered on stands and stationed in front of it. Their closing bit was a dance ending with the girl being whirled about while on the man's shoulder.

Cecil Grey billed with a question mark after her name arrived in a bright green iridescent gown, and sang "Little Crumbs of Happiness," in a soprano voice that was a trifle husky in its lower ranges. She followed that with a recitation about Broadway, and then sang "Cherie." Changing her gown to one of black spangles she sang Kismet and at the close pulled off a wig, revealing her short, cropped hair. Considerng the question mark after her name most of the audience probably took it for granted that she was of the opposte sex. If that is the impression she wishes to leave she succeeds admirably. The act went over very well with the element of surprise at the finish to be thanked for. One thing she might avoid doing and that is not to raise her arm above her head after each song as though she was giving an impression of the Statue of Liberty.

In "An Unusual Occurence," William and Joe Mandel all but stopped the show cold as they went through their act, as alleged amateur acrobats. All of their stuff went over great, especially the stunt on the spring, where one of them jumps up on a pedestal, which was sure fire every time he did it. The exaggerated bows of one and the serious demeanor of the other seemed to take unusually well, going better than any other time when reviewed by the writer.

Jas. P. Conlin and Myrtle Glass, presented their "Four Seasons," and "Four Reasons," a story by Harry Breen. Miss Glass opened the act in two with a song, the time being "Spring They're Engaged," the girl is quite robust and healthy. The man appears soon after and is anaemic and thin as a rail. After some funny dialogue, they go into the next season of summer when they're married, a different drop in the background helping to denote the season. In autumn they quarrel and in winter they are reconciled. In the autumn scene he appears in masquerade as Macbeth in tights revealing a pair of toothpick-like legs. Miss Glass appears in an abbreviated costume, and the ensuing comedy went over well. In the closing bit a wooden baby in a carriage and the piano also came in for some comedy.

Victor Moore and Emma Littlefield and Company closed the show with "Back to the Woods, or Change Your Act," offering which takes place with the full stage utilized as the act is supposed to take place behind the scenes after the audience has left. Mr. Moore portrays a stupid ham actor who is notified by his agent that he will have to get a new act, etc. The stage hands, played by the company, spend their time in kidding him. Some of the stuff pulled is rather coarse at times but the whole act went over very well with the assistance of Miss Littlefield. M. H. S.

VAUDEVILLE NEWS

GREENWALD PRODUCING TEN

CHICAGO, Ill., Aug. 15.—Maurice Greenwald, local producer, announces that he will produce and present the following acts the coming season.

Melo Dance, a five people novelty, has been routed over the Western Vaudeville Managers' Association and B. F. Keith's Circuit.

"Tales of Three Cities," with the El Roy Sisters have been routed for the season.

Adele Jason will be featured in Greenwald's "Four Jacks and A Queen," which has been routed in western territory.

"Doll Frolics" has been given an exclusive routing with the W. V. M. A.

"Cheer Up," written and staged by Will J. Harris, has been booked over the Loew circuit.

Earl Cavanaugh in "Last Night" will go into rehearsal on August 15. The act has been routed for a tour of the Keith's houses.

Byrd & Alden have been given an eastern routing.

O'Hara & Nelley are booked over the W. V. M. A. and Pantages circuits.

Greenwald states that in conjunction with his announced acts he plans to place into immediate rehearsals five new offerings.

LUCILLE CAVANAUGH HAS A SON

OAKLAND, Cal., Aug. 15.—The former Lucille Cavanaugh, well known in vaudeville, now Mrs. Walter H. Leimert of Piedmont, is celebrating the birth of a son last week at the Merritt Hospital here. She married Mr. Leimert in New York some time ago. Mrs. Leimert has appeared in the local theatres many times since her marriage in benefits for numerous charitable causes.

BEDINI SHOW FOR VAUDEVILLE

"Peek-A-Boo," the Jean Bedini, burlesque show which played a summer engagement at the Columbia and which is to play a few weeks in the standard houses, will be condensed into an entertainment which will run about forty-five minutes and go into the vaudeville houses.

The Shuberts are negotiating for the piece and if successful will send it out as the headliner.

BELLE BAKER RECUPERATING

Belle Baker, who has been confined to Stern's Sanitarium for the past few weeks due to a serious illness, is rapidly recovering and is now able to go outdoors, her attending physician allowing her to go for a short ride last Monday afternoon. At night she and her husband, Maurice Abrams, went to a local Keith house. Miss Baker intends to rest for the next four or five weeks before going back to the vaudeville stage.

SEARCH FOR LOUIS HALL WILL

Surrogate Cohalan last week ordered the opening of a strong box at the N. V. A., and a search for the will of Louis Hall, who died June 17th. Ada Brown, who is said to be his partner, and who has the key to a strong-box believed to contain the will, made the application. She claims to be beneficiary and executrix of the will. Hall left a widow known as Hilda Halsar and Hilda Thomas.

MINSTREL MONARCHS BOOKED

The Minstrel Monarchs, an act staged by James Madison and Hocky and Green, opens at the Place Theatre, St. Louis, next Monday, which will mark the beginning of an extended run on the W. V. M. A. and Keith's Western circuit. The act is on the lines of an old time minstrel act with a cast that includes John E. Gorman, Charles Udell, Charles Whyte, Billy Golden, and Billy Tate as interlocutor.

VAN & CORBETT IN PICTURES

Billy B. Van and James J. Corbett have cancelled their vaudeville route and after this week's engagement at the Maryland, Baltimore, will join the cast of the International Film Co. They will commence work on "Beauty Shop," the old musical comedy which is to be filmed. In the cast will be a number of Broadway players, among them being Raymond Hitchcock, the Fairbank Twins, Diana Allen, Louise Fraganza and Montague Love.

COMPLAINS ABOUT NAME

Corrine, the musical comedy star of other days, has filed a complaint with the N. V. A. against another Corrine, who is now playing vaudeville, on account of the similarity in names.

The original Corrine, is also in vaudeville, and with Tony Williams is doing an act called "Miss Joy." She claims that the conflicting name has injured her.

MOORE WITH PEBBLE AGENCY

CHICAGO, Ill., Aug. 15.—Lowell T. Moore has been appointed manager of the Club Department of the T. Dwight Pepple Agency. Mr. Moore is also in charge of the cabaret department of the same agency. He succeeds Vincent Dusey, who has been granted a franchise to book with the Western Vaudeville Managers' Association.

AL HERMAN INCORPORATES

Al. Herman Amusements have been incorporated, under the laws of the state of New York. Al. Herman is president and general manager, and William P. Herman, secretary. The firm will continue to do a general booking and producing business, with a special band and ochestra department.

WELFORD FOR VAUDEVILLE

Dallas Welford, the comedian, who has been featured in a number of legitimate attractions, is going into vaudeville and next week will open on the Keith time as partner with Bonita, formerly of Bonita and Hearn.

Lew Hearn wrote the act and is directing the rehearsals.

ROLLO AND REMUS TEAM UP

CHICAGO, Ill., Aug. 15.—Lauretta Rollo and Romona Remus have formed a new "sister team" and will open shortly in a specially written act, containing singing and pianologue. Misses Rollo and Remus have appeared here in various miniature musical comedy productions and are well known.

DAHPNE POLLARD IN PALACE

Daphne Pollard, a famous English comedienne, who arrived in this country last week, is to play a six weeks engagement for the Keith people, starting at the Palace. She is reputed to be the tiniest comedienne in the world, and has been widely heralded for her American appearance.

PASSPART SAILS FOR GERMANY

William L. Passpart, former foreign representative for the Orpheum Circuit, sailed last week aboard the *Orduna* for Germany. Passpart, who is suing Martin Beck and the Orpheum Circuit individually for $300,000 each, came to this country to prosecute the suit.

ROYCES CHANGE THEIR NAME

Mary and Al. Royce, who were the first to use the name of "Rolls and Royce," and who recently sold the name to another act, will next season be known as "Ritz and Carlton."

VAUDEVILLE

JEFFERSON
(Last Half)

John and Nellie Olms started the show with their sleight of hand, palming, and magical tricks, specializing on watches and alarm clocks of shapes and sizes. Though some of the stuff was not exactly new they put it across in a clever manner.

Kay Nielan, a cute little girl, sang several songs in her juvenile character in a manner quite unsophisticated. The second song, done sitting on the edge of the stage, was very effective. Her next bit, a Scotch impersonation, song and monologue, was the best of her turns, getting across for an unusually good hand.

Cunningham and Bennett followed, dispensing an entertaining assortment of songs, dialogue and travesities. Mr. Bennett, who is the author of several songs, opened with a few explanatory words announcing that thew would travesty some of the present-day subjects, etc. The girl arrived soon after, a statuesque blonde, with a pleasing personality. After the travesties and songs, some of Mr. Bennett's old numbers, he introduced one of his new ones which went over well. Both are clever performers and are the kind that could successfully hold the stage with their ad lib stuff.

Dave Harris and Company jazzed things up a bit and gave a performance full of pep. Mr. Harris until recently has been doing a single, and his present act is an elaboration of the old one, being that much better with the addition of the band. See "New Acts."

Coogan and Casey, boy and girl in a flirtation, and love-making scene, etc., went through their skit in good style, closing with a duet which was the weakest part of their act. The action takes place in front of her house; the boy brings the girl home, is rather shy, says good night several times, but still lingers She goes in, comes out with the milk bottle later, but he hasn't gone yet. She locks herself out, and he crawls in through a window to open the door for her and runs into her father; that is an alleged father. The accompanying comedy went over well.

Franklyn, Charles and Company, open as a double in one, singing some sort of an introduction. Going to three the girl sang a song in a good soprano voice and in a refreshing, artless manner. With the girl at the piano the two men arrived, one in female attire and the other as an Apache. The burlesque on an Apache dance that followed was replete with comical stunts, some of them far from being simple or easy. After the girl sang another song the men made their appearance in black tights, going through a routine of athletic, acrobatic and strong man stunts that is far above the average act of its kind. The muscular development of one man is remarkable, which accounts for his being able to perform some of his feats.

Joe Bennett in blackface made his usual spectacular entrance with the aid of a revolver shot and went through the first part of his song, dance and monologue pretty good, but when he brought out a chair, and was about to recite, the piano player, who had missed almost all of his cues, missed another one and not knowing what to do Mr. Bennett grabbed his chair and walked to the wings, saying "Here's your chair, let me out of here."

Haski and Ofei, Japanese man and woman, closed the show with their acrobatic stunts and somersaults. Their closing bit, that of a table with indicator attached which shows the number of somersaults that is being done on the table, went over well in the form of a race.

M. H. S.

PROCTOR'S 125th STREET
(Last Half)

The improvised orchestra gets along pretty good but lacks a leader, the musicians being unable to co-ordinate and agree upon all of the cues, etc. Snell and Vernon opened with their acrobatic stunts. The girl was seen sitting on an old-fashioned swing suspended form an apple tree. After the man arrives they do some stunts on the swing, later removing it and lowering a trapeze, rings, etc. Toward the close of the act the girl worked in tights, but the man continued to wear his street clothes. The act goes over unusually well for an opening act, the background helping considerably.

Bernard and Ferris, followed in the second spot with their singing act, one as chef and the other as a waiter. The waiter, opens the act by imitating a garrulous soprano, singing from the wings until the chef comes out and yells for him to stop. There is some surprise as the waiter and his falsetto arrive, as he sure can sing in a voice that would shame many woman sopranos. The team sang several duets, and solos, closing with a burlesque on an opera, mixing in some hokum.

Eddie Carr and Company in the "Office Boy," went over good and supplied many laughs. Mr. Carr as the office boy, who comes in after a job accompanied by his colossal nerve, gets the job and soon owns the place, etc. The gags went over well as usual. Mr. Carr's antics as he proceeds to flirt with the stenographer, carry out the safe and lift the old man's watch being funny and entertaining. They closed with a marriage scene that also was well received.

Frank and Teddy Sabini and Company, recently reviewed under "New Acts," put their comedy skit across for a tremendous hand. Teddy Sabini sang several songs with her usual pep and good voice, accompanied by Frank Sabini at the piano who interpolated many comical conversations with his partner in the pit, whom he has just left to go upon the stage to help the girl. He has agreed to work for "five bucks," but at every opportunity the price goes up another dollar. Their closing bit and dance by Mr. Sabini went over well and helped to earn the several bows and encore.

Captain Betts' Seals closed the show, the curtain being delayed for some reason until it looked as though it was intermission unannounced. The unbilled girl assistant, presenting a rather sleepy appearance, went through the first part of the act with seals, who displayed almost uncanny intelligence the way they bounced and played with the balls on the tip of their nose.

M. H. S.

PROCTOR'S 5th AVE.
(Last Half)

Jack Hanley in a juggling act in the initial position, proved to be a hit, getting laughs with his comedy and hands on his tricks, the devil sticks, which does well being used for a finish.

Gertrude Taylor and company, the "and Co." proving to be a man, have a singing act that is poor, the singing being very flat most of the time and the routine and arrangement capable of great improvement. Did not make a hit on individual efforts nor receive enough applause at the conclusion to take even one bow although several were taken to no applause worthy of mention; see under New Acts.

Bostock's Riding School went over well as it always does, the attempts of the "plants" to ride the horses with that mechanical contraption employed, being laughable to those in the audience.

The Chung Hwa Four, reviewed many times in this paper, went over big with the singing, and the steel guitar solo drew good hands. Took an encore and did the "old oaken bucket" bit.

Paul Decker and company in "Gossip" have a sketch in which the idea of an old game is worked into the plot. That a tale is materially changed upon repetition is the basis for the plot, and although the premise, in the hands of an expert, might have proved a good basis, the manner in which the idea is dragged out to interminable lengths without any sparkling dialogue to give it life or many laughs, spoils an otherwise good idea; see under New Acts.

Newhoff and Phelps, who have lately returned from Europe, offered essentially the same act we have reviewed before. Published numbers are used with the exception of a special "I Can't Get Along With You." The latter went over very big and forced a return for an encore, a published "Blues" being sung that was a hit.

The Lovenberg Sisters and Sime Neary have a good novelty act in which singing, dancing, rope spinning, all well staged, with an attractive set as a background, and good costumes comprise an offering that should have no trouble keeping booked. Neary has good personality, the girls dance neatly and look well in beautiful costumes.

Ned Norwood, last seen at the Palace, now is working with the same girl who comprised part of the "and Co." before, but the man-page, or butler, was not present.

Essentially the same "Nut" antics were indulged in, with the girl having very little to do. They liked the act at this house much better than the audience further up Broadway and Norwood took a couple of bows at the finish.

Nihla, billed as a "Titian-Haired Venus," has evidently since her last appearance, visited the god Proteus, for in addition to the quick changes displayed by various lantern slides in her act, she has changed her identity, her last billing being "Diana."

The slides were artistic and the poses artistic, and whether billed as Diana or Venus, Niobe or September Morn, the act held the attention of the onlookers and drew hands at the conclusion, three curtains being taken.

H. W. M.

CITY
(Last Half)

The Ralph Duo, man and woman in bicycle act, did the usual routine of tricks with the exception of some good work by the man, the bicycle atop two small stands. The girl looked neat and shapely in white tights with short trunks and bodice of pink. Went over nicely in the opening spot.

Seymour and Jeanette, colored man, and woman doing male impersonation, although making no effort to disguise her voice, received considerable applause for their singing and dancing which is neat, fast and snappy.

The Ruby Ray did not prove to be an emination from a gem of the first water, in fact not even a "topped" stone, for in synthetic construction, it left a great deal to be desired; see under New Acts.

Hillier and Yale, one straight, very good, and the other Jew comic, not so good, followed. The talk is unfunny and very ancient as "cows don't give milk, we have to take it from them," "motion pictures of girls undressing to go in swimming, train goes by—I'm going back, the train might be late," and others.

The straight sang a number in very good strong baritone with considerable tonal force and received a hand—this was the best thing in the act. The two finish with a dance.

Dixie Revue no doubt was supposed to derive the first half of its title from the fact that four men were in burnt cork, but where the "Revue" comes in, is rather a little difficult to decide. One lonely girl, Marie Saisbury, comprised the femae contingent and the quintette offered songs, Miss Saisbury doing a few steps; see under New Acts.

Dunham and O'Malley have been reviewed frequently in these columns with their singing and talking, they went over quite well to an empty house and let it be said to their credit that they did not cut their act at the supper show.

"Three Chums" have a very effective set representing the interior of a club, and at the conclusion of the act, as the three agree to part for the night, a drop is lowered in "One" showing the exterior of the building. The act consists mainly of singing in which the voices were heard to good advantage. A tenor solo won a hand.

Tubby Garron had some conversation over the phone with his wife—the cord was not fastened to anything at the other end and hung loose,—so it must have been wireless that Tubby was using. Concluded with a medley and a special finish that sent them over nicely to good hands and bows.

Reckless and Arley, man and woman, closed the bill with a gymnastic offering that won decided approbation. The head stands on the swinging trapeze while playing mandolin, and later supporting stirrup rings for the girl to do gymnastic tricks, were the outstanding features. Girl contributes a large share of the work—she sang a few bars of "Nobody's Baby Now," and the man whistled a few bars. Received applause on individual tricks and at the conclusion.

H. W. M.

PROCTOR'S 23rd STREET
(Last Half)

The Three Lordons, billed as "Exploding Bombs of Joy," certainly proved good gymnasts in a casting act, but the bombs, as far as joy were concerned, proved to be mostly "Duds." A big time acrobatic offering that went over strong with the trampolined casting.

Baxley and Porter, young girl, and man in old-man makeup, have a line of talk in "One" that uninterruptedly "carried on" for some few minutes without a laugh. It is insipid, unvirile and ancient; "our cat bit old man Jenkins and he died—bit my mother-in-law and the cat died," or a variation of the same, is as old as the mother-in-law gag, and did not get a single ripple. The old man sang "Maggie" to a hand, despite the clanking of chains back stage, and during the talk, the other disturbances were so bad, he was forced to say, stepping out of the character, "cut out that noise back there." The girl did a coon song with poor diction and enunciation and should correct this. Needs a lot of talk written and a better punch at the conclusion; at present but a very small time number two offering.

Maxie, a colored fellow, neatly dressed, should be congratulated above all, for not stealing bows. He is a dancer and a good one and that is the feature of the act. His singing is but fair, a fact which he admits. Registered strongly with his dancing which is away above the average.

"Preferred Stock" is the Harry Holman sketch "Hardboiled Hampton," under another name. We reviewed Holman himself at the Palace this week; the company in "Preferred Stock" compares most favorably with the other, in fact both girls are fine. The man playing the Holman part, not only looks from the front, somewhat like Holman but has his intonation of voice and many little tricks, playing the part quite well; no doubt Holman coached him. Went over big to several curtains and good applause.

Pressler and Klaiss, whom we have reviewed several times, went over exceptionally well at this house, the audience taking to the turn at once, and being seemingly loath to let them depart; the act stopping the show in the next to closing spot.

Miss Klaiss is somewhat remindful of Dolly Kay in her rendition of a published "Blues," although the advisibility of singing two numbers at the beginning of the act, before her partner comes on, is rather doubtful.

An act billed as "Espinosas" consisted of attractive woman of decided Spanish type and man who attempted a series of native dances, but were at a disadvantage owing to the music in the orchestra. That the dancers are artists in their particular line was evident as they gracefully and lightly tripped about. The man's piano playing went for a hand and they received applause at the finish of the act.

Show as a whole frames up pretty well, being better than the average at this house.

H. W. M.

AMERICAN
(Last Half)

Louis Leo, attired as a sailor, offered a ladder act that while it started the show going nicely did not arouse any great enthusiasm on the part of the audience. In fact the show was half over before the audience really began to show signs of life.

Jack and Patrician Poole, who were second, did fairly well, although they could do little to arouse the audience from the legarthy into which it had seemingly fallen. They offered a pleasing little song and dance turn which is nicely costumed and put on. Patricia would do well to discard the toe dance and substitute another number. They took three bows.

Dell and Gliss in a novelty musical act were third. They are musical clowns and specialize in producing music out of the queerest assortment of instruments imaginable. The act has been changed somewhat since last the writer saw it, but the change is for the better. They elicited the first spontaneous outburst of appreciation that the audience gave evidence of.

Allen and Sweeney, who followed did fairly well, but dropped the show in several places. The act is a trifle too wordy, and could stand some more comedy. The straight man should not sing. He has no voice. The act shows spurts of cleverness, but in general is mediocre.

Colini's Dancers, a seven people aggregation, offered a novelty dance act that was somewhat handicapped by the lack of adequate musical accompaniment, but on the whole showed up very well. They presented a series of varied dance creations winding up with a spirited Gypsy, or "Russian hock" dance that sent them over to a crashing hit.

Jason and Harrinton, two girls of more than pleasing proportions, who have likeable voices, followed with singing and piano turn that registered solidly.

Harry Horton and company, the latter being a man and woman assistant, offered a comedy sketch that while it has a lot of laughs is on the whole rather weak. The idea is very good and although not quite new could be easily developed.

Raymo and Rogers, needless to say, just walked away with the hit of the show. This team is improving continually, and in a short time will have evolved a real clean sure fire vehicle that will be able to stand with the best acts of its kind on an equal basis. They had things all their own sweet way, and scored a decisive bulls eye for laughs and applause.

The LaTell Brothers, equilibrists, who were billed to close, did not appear at the afternoon performance.

S. A. K.

KEENEY'S
(Last Half)

Kola, the Frog Man, opened the show with a contortion act that won the plaudits and commendation of the audience. He works in a specially constructed set, and his stunts are all sure fire. While almost the same as the Ferry act, and innumerable others, it is nevertheless, a pleasing novelty turn. It did well for an opener.

Pardo and Archer, man and girl, in a clean cut little novelty turn, were second. Both make commendable appearances, and exhale an air of youthfulness that is refreshing. The act is cleverly constructed and capably handled. They made a very favorable impression on the audience and accredited themselves very well indeed.

"Lovelinks," a snappy little sketch in which a boy and girl outwit the girl's father into consenting to their marriage, which he opposes determinedly was third. The act is full of clever lines, and is well played, although when seen, the man playing the father was striving hard to speak above a racking sore throat. The girl makes a pretty stage picture, and the young man plays his part with just the right amount of cockiness. The turn provided many hearty laughs.

Parish and Peru in their novelty variety turn had little trouble in scoring a most emphatic hit. In fact they held up the show with their succession of stunts. They offer a series of acrobatic novelty dances that are sure fire and which called forth vociferous applause on the part of the audience.

Russell Franchon Revue, otherwise Sammie Lee and His Lady Friends, offered their dance novelty in the fifth position. Lee is assisted by a quartette of pretty shapely misses, all of them capable in the use of the pedal extremities. Lee is a dancer of ability and versatility who has surrounded himself with a creditable production, a clever company and a novel act. His pianist, who had to take the place of a whole orchestra when reviewed, does creditably.

Kay and Clarke, really Jimmie Shea and a new blonde partner, had little trouble in "getting them going." She is an ad lib nut comedian, and his partner a blues singer with a mean wiggle. Shea got plenty of laughs clowned around, sang a few numbers, let the girl sing a few, and called in a hit.

The Two Manellis in an acrobatic novelty, in which they impersonated Chinamen, closed the show, and held them in very nicely indeed.

S. A. K.

VAUDEVILLE

KOKIN AND GALETTI

Theatre—*Proctor's 125th St.*
Style—*Singing and dancing.*
Time—*Fourteen minutes.*
Setting—*Special in "Three."*

The blue "eye" looked well from the front, Mignonette Kokin entering at the opening, sang a short introductory verse or two of explanation about "ads." The curtains centre parted and on a low platform against a background a fellow posed as Quaker Oats. Coming down the stage he seemed nervous as he "tenorized" a number entitled "And You'll Get There in the Morning."

"Dutch Cleanser" was the next ad posed by Miss Kokin, who told a couple of old ones such as "your spine is something that your head sits on one end, and you sit on the other." A Sabot dance followed and an exit, after which the man returned in black satin breeches, red velvet coat and black velvet artist's turban.

A girl with decided physical proportions, especially below the waist line, entered in black opera lengths, badly wrinkled at the knees, a pair of very short yellow satin trunks and a yellow satin jacket-coat, trimmed with fluffy black pom-poms; there was a collar of yellow net which was edged and arranged in the manner of the Elizabethan period. She was accompanied by several toy balloons, and after trying to sing, for which she is not suited, did a dance that was much better than the vocal effort.

Miss Kokin in pink Colonial costume, lace pantalettes and all, entered and started to dance, saying *sotto voce* to the girl, "Do you know you made a horse-race out of that. I hardy had time to change," to which the girl replied, "I didn't do it on purpose," which brought forth the answer from Miss Kokin, "I know you didn't." Why not hold the post mortems in the dressing room after the act?

Some toe dancing was done, after which the girl did a solo dance showing some Jazz steps on her toes and several good back kicks and instep work.

The pianist did a published number which he dragged woefully in places and the act was concluded by two girls as "The Gold Dust Twins," wearing black masks for the effect.

A published number was followed by a dance and the trio went off with a few hands, although the house was rather empty.

The act needs work as it is far from smooth and the pianist needs to overcome his nervousness, which may improve his singing. H. W. M.

THE WONDER GIRL

Theatre—*Bushwick.*
Style—*Aerial act.*
Time—*Twelve minutes.*
Setting—*Special in full.*

The Wonder Girl has a novelty aerial act that is worthy of the title, not simply because she does a routine of hazardous rope feats, but because the act combines class and showmanship as well. She opens in a special setting representing a forest, and is perched in a nest atop a tree. She opens with some talk about the forest, and while she is taking the forest vanishes, and we see her suspended from the rope, doing a series of stunts that are thrillers. Meanwhile she keeps up a running fire of talk apropos of nothing in particuler, but nevertheless interesting.

Following her rope work, she does a high kicking specialty, then closes the turn with a whirlwind "iron jaw" finish, in which we find her spinning out over the heads of the audience. The act is a novelty, and is daintily costumed and very well staged. She should have little trouble making a good spot on the better time. S. A. K.

NEW ACTS AND REAPPEARANCES

LA BERNICIA & CO.

Theatre—*Coliseum.*
Style—*Dancing.*
Time—*Eighteen minutes.*
Setting—*Special in full.*

La Bernicia, who might quite appropriately and without much danger of arousing ill feeling be styled "queen of the dance," has a new act which will not fail to interest vaudeville spectators any less than did her other offerings. It would be hard for her to win higher honors than she already has won, but this act will do it if it can be done. She opens with a solo toe specialty in ballet costume, in which she exhibits grace and skill and the mastery of many difficult toe movements. The number is beautifully staged and gracefully executed.

Sonya Marens, a lithe graceful maiden with as trim and petite a figure as you can wish for, good looks and talent, and Edith May, who is likewise gifted, offered an oriental specialty as an interlude. The number is well staged, and shows some new developments of the so-called "Oriental movements." This is followed by a gypsy number in which La Bernicia again displayed her remarkable toe dancing ability. A novelty number in which Miss Marens, Miss May and Teddy Baur participated follows. In this the girls offer specialties that won big hands when seen and should have little trouble repeating elsewhere. Miss May did a few eccentric steps, after which Miss Baur demonstrated that as a "jazz dancer" she has nothing to fear from anyone in the field. Miss Marens offered an eccentric soft show number in which high kicking, splits and some acrobatic work were all blended.

For a finish La Bernicia did her eccentric toe dance in which novelty, eccentric, buck and wing and Russian steps were all thrown together in a merry riot of movement and stopped the show completely. La Bernicia has outdone herself if such a thing can be in this new act. It is well staged, she is assisted by three clever girls, as well as a harpist and violinist, and the only fault that could be found with the act was this. When reviewed the musical setting of the act was rather poor due to the lack of co-operation among the hastily assembled orchestra. It was the only thing that marred the offering. However, this could not be avoided, and should be allowed to detract nothing from the credit of the turn, which is a big time novelty. S. A. K.

LILLIAN PRICE

Theatre—*City.*
Style—*Singing..*
Time—*Ten minutes.*
Setting—*"One."*

Lillian Price is now working without a pianist and sings a number of published songs of almost the same style.

Four numbers were delivered one after the other without anything to break the monotony of either the songs or the continuous use of the "spot" except as applause was expected when the foots were turned up for a moment only.

Just why, whoever arranged the act, thought the spot necessary for Miss Price, is not apparent to the reviewer for she did almost an absolute flop, her voice being thin and pitched much too high for the style of broken syncopation that she has adopted.

Needs a differently arranged routine and considerable coaching before she is anything but a small time, number two single. H. W. M.

BYRD AND ALDEN

Theatre—*Proctor's 125th St.*
Style—*Singing and Violin.*
Time—*Ten Minutes.*
Setting—*Special in "One and Two."*

Two girls, blonde and brunette, who sing, one playing piano and the other violin.

They open with the blonde in costume of green net and spangles seated at the piano; she sings an introduction after which curtains part and the Junoesque looking brunette makes her appearance in an effective gown of cherry colored panne velvet, sings and plays a violin. "Honolulu Eyes" showed a sympathetically pleasing voice, although it was hard to judge as to the full merits owing to the fact that the auditorium fans were in full rotation.

Some harmony singing produced good results, the blonde's voice being more forceful when the two sang in unison.

"Some Pretty Day" was next, and the blonde girl should aim at more attack and interpretation, and not just sing through the number any way just to get through; her voice is not bad but needs development.

Her make-up was bad, showing just two spots rouged high on the cheeks with the mouth and nose and chin entirely too white and the makeup not properly blended.

Part of "Butterfly" was sung in costume with good tonal force, after which "Japanese Sandman" was harmonized for a finish.

The act shows refinement and class, with the points mentioned taken into consideration, a general smoothing up, and perhaps another number or two replacing the older ones. The girls might do nicely in the better houses. The brunette has good personality and looks pretty from the front. H. W. M.

THE RECKTORS

Theatre—*Broadway.*
Style—*Gymnastic.*
Time—*Twelve minutes.*
Setting—*"Three."*

This looks to be a foreign act, the two men presenting a series of feats which are uncommon in this country.

At the opening, one man sits on a chair which is held in the teeth of the other and while so sustained, the fellow in the chair does a hand stand on the seat and back, and returns to his position. This is a neat opening, went for a hand and deservedly so.

Several other hand-to-hand feats drew applause after which the *piece de resistance* of the act was presented.

While doing a neck-hold in a tape, one of the Recktors pulled himself up to the flies, and while in this position sustained on outstretched arms two ropes, at the free ends of which were stirrup rings upon which his partner performed a number of feats.

Following, one foot was fastened to a catch at the end of a center line and the "tape" temporarily discarded.

Head down the reversed gymnast held in his teeth a large basket, while the other co-worker performed acrobatic tricks and did a head stand in the basket which was then revolved while he kept balance with arms free.

A large standing lamp was utilized for several similar tricks and one or two diverse, concluding with a spin which drew a good hand and sent the two over strong at the conclusion.

Good big time novelty for any house and away from the usual run. H. W. M.

STONE AND KING

Theatre—*Proctor's 125th Street.*
Style—*Up-side-down tap-dancing.*
Time—*Thirteen minutes.*
Setting—*Full stage.*

Louis Stone is the one who really does the work in this act. King, who was formerly seen with the magician, Ziska, uses his same make-up and the same stunts, consisting of falls and the salt-shaker, for comedy, but who really serves in the act as an assistant to Stone, bringing on and carrying off apparatus.

The work done by Stone is unusual, and if it has been done before, it hasn't been seen in New York in years. It consists of tap-dancing, done on an apparatus, whereby Stone lifts himself to a horizontal position, with his feet on a board on the side of the apparatus, supporting himself by means of straps, and does tap-dancing. He also does this tap-work in an up-side-down position, standing on his hands, and doing the tap-dance on a board connected with the apparatus overhead. His closing stunt consists of his tap-dancing being done on a board connected to an illuminated chandelier, Stone supporting himself by means of straps connected to the apparatus in an up-side-down position.

The taps are really good and the act is a good novelty for the small time. Perhaps if Stone could arrange his work to be sold more effectively, he would reach the big time. G. J. H.

SULLY AND THOMAS

Theatre—*Proctor's 23d Street.*
Style—*Comedy, Singing, Dancing.*
Time—*Fourteen minutes.*
Setting—*"One."*

Act opens with man carrying slap stick doing burlesque prologue in which he says "prologue, in other words means alibi," after which girl enters in tobacco colored gown, and man, who has changed, enters into conversation with her.

During the course of the "gagging," man is hit several times with slap stick from behind the drop.

Subsequent to the girl's exit, man sings "A College Education Is A Joke," and subsequent to that, the girl returns in a very backless short gown of black with black slippers and stockings and carrying a long black parasol.

The man says he's an osteopath and by touching various vertebrae can make the girl laugh, cry, and give vent to various emotions. He locates a certain vertebrae and makes a large cross with a black marking crayon on the girl's back. The business of running the fingers up and down the girl's back did not seem refined nor did the remark previous as he touched a low spot, "that is going too far."

Act closes with Russian dancing and splits, and went over when reviewed hardly fair. H. W. M.

JEAN LA CROSSE

Theatre—*Coliseum.*
Style—*Singing.*
Time—*Ten minutes.*
Style—*In one, plain.*

Jean LaCrosse, a blonde who makes a good stage picture, attired in a well-fitting gown of a deep black material that fits her particular style of beauty exceptionally well, offers a short song cycle in which she combines semi-classical and popular numbers. She is the possessor of what singers are pleased to call a dramatic soprano voice, which has flexibility and range, and which she controls with ease. Her selections are appropriate, her act pleasing, and she should have little trouble in making a favorable impression at any type of house she may play. She is accompanied by a capable pianist who does not get much of a chance to show his wares. S. A. K.

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ARE ACTORS IMPROVIDENT

Are members of the theatrical profession of today improvident or has the world war, the high cost of present day living, which is a direct result of the great war, and other contributing factors, forced them to a realization of the necessity of "putting by something for a rainy day."

While it may be true that a number of present day vaudevillians and their brothers and sisters of the legitimate stage, own their own cars, have summer homes on Long Island and other places, and are blessed with a few of the luxuries of life, it still seems to be a fact that the greater majority, even in this time of inflated salaries, does not save an amount consistent with their yearly income, nor have they anything to fall back on with the approach of the closing of the season.

This is evinced by the fact that every Summer the larger cities, New York, Chicago and other smaller centers of seasonal theatric activity, are inundated with scores of those who make their living in the business of entertaining the public. Nor are all those who are forced, in order to obtain the ordinary necessities of life, to accept more or less menial positions, of the chorus. Many well known players who have never learned the art of living within their income, are to be found working for almost a mere pittance, and many a landlady whose generosity prompts a certain financial latitude has saved not a few from privation and want.

Just why the actor who works forty weeks can not, or will not, lay aside each week some part of their competence in order to at least carry them over the Summer, is a matter of considerable conjecture, but it would at this time, the opening of a new season, be advantageous if each and every member of the theatrical profession would give this serious thought.

While it may be true that many have trials and tribulations, sickness and obligations to meet, nevertheless, these same factors would obtain were they in any other line of endeavor where the remuneration is less, and they would still have to live during the heated period. In addition, none are in a position to tell just when some future calamity may befall, so let all make an effort this year and acquire the habit of saving a little but saving it regularly.

Answers to Queries

Balt.—John T. Ford died March 14, 1895, of *La Grippe.*

Zim—Zallah had her own show on the road in the burlesque houses.

M. R. S.—Ena Bertoldi came to America for the Howard Athenium Co. in 1891.

Muse—The Ted Snyder Co. published "That Mysterious Rag," by Irving Berlin.

Bijou.—Walter Jones made his big success in "1492" at New York, in his tramp act.

Ring.—John L. Sullivan appeared as Captain Harcourt in "The Man from Boston."

Aco.—George Caron, of Caron and Herbert, died at Brooklyn, New York, June 26, 1898.

Bag—The Gordon Sisters (Bessie and Minnie Swepes) were with the Oriental Burlesquers.

C. M.—Ben Leavitt was the manager of the Bijou, the Paterson, N. J., burlesque theatre.

Opera—The Nichols Sisters (Mabel and Lulu) were in the chorus of the Wilbur Opera Co. in 1887.

47—The Saturday Night Round Tables at the Greenroom Club were inaugurated February 7, 1903.

Character—Edmond Hayes was well known for his impersonation of Mathias in "The Bells," at the vaudeville houses.

Cap—Arthur C. Moreland was the general manager of Harmanus Bleecker Hall, Albany, N. Y., season of 1898-1899.

J. H. K.—Mary Mannering appeared in "The Stubbornness of Geraldine" at the Garrick Theatre, New York.

Record—Rosaire and Doreto played three consecutive weeks at Keith's Union Square, New York, from Jan. 22, to Feb. 10, 1906.

Broadway—Isabel Irving was leading lady with John Drew at Wallack's Theatre, New York, in "One Summer's Day."

Sayville—Wm. J. Carroll was the author of the farcical play, "Her Majesty the Cook," in which George W. Monroe was starred.

G. G.—Grace George, John T. Sullivan, and Rose Coghlan appeared together in "Mlle. Fifi" at the Manhattan Theatre, New York.

Bell—Frank Keenan was starred in "The Hon. John Grigsby." He also created the role of Brother Paul in "The Christian."

C. H.—Manager Heinrich Conried celebrated the 25th anniversary in his theatrical career at the Irving Place, New York, Feb. 23, 1898.

East.—The American Institute Fair Building was located on Third avenue, between Sixty-third and Sixty-fourth streets, New York, from 1869 to 1895.

39—Hal Reid wrote "Knobs O'Tennessee." It was produced at the Academy of Music, Chicago, by Lincoln J. Carter, with the author cast as "Joe Preston."

P. S.—"The Passing Show" was produced in 1895 at the Casino, New York. Lee Harrison, Adele Ritchie, Madge Lessing and John E. Henshaw were in the cast.

S. L. M.—Jerome Sykes and Richard F. Carroll were members of the company which presented De Koven's "The Three Dragoons" at the Broadway Theatre, New York.

H. S.—Vesta Tilley was brought to America by Tony Pastor and opened at his New York Theatre April 16, 1894. She has also appeared at Weber & Fields' Music Hall.

B. A. F.—The West End Theatre, on 125th street, New York, was opened November 3, 1902, with "Mrs. Jack." M. R. Bimberg was the manager, George Blumenthal acting manager.

Crystal—"The Silver Slipper" was played at the Broadway Theatre, New York, with Sam Bernard, Snitz Edwards, Cyril Scott, Josie Sadler, Helen Royton and Daisy Green in the cast.

N. Y.—The McCoy Sisters (Nellie and Lizzie) are the daughters of Muncie McEvoy. Lizzie first appeared with Chas. McCarthy in "One of the Bravest." The sisters were with "A Trip to Chinatown," in 1892.

Center—Rice and Barton formed their partnership in 1876 and appeared as a black face song and dance team at Trimbles Varieties, Pittsburgh, Pa. They played in New York for the first time in 1879 at the Metropolitan Theatre.

In.—Charles Dickson appeared in "Willie" at the Bijou Theatre, New York. Among the cast were Thos. A. Wise, John H. Bunny, Lillian Burkhardt. W. M. Dunlevy was manager for Cattary and Lederer, the producers.

England—"Lord and Lady Algy" was produced by the Empire Theatre Stock, New York City. The cast included W. H. Crompton, Guy Standing, Wm. Faversham, J. H. Benrimo, Jessie Millevard, and May Robson.

S. G.—"Utopia Limited" was a Gilbert and Sullivan opera and was presented by D. Oyle Carte in London in 1893. The New York production was made at the Broadway Theatre by an English company two years later.

H. S. N.—Anna Blancke appeared as "Hannele" in the play of that title, adapted from the German of Gerhart Hauptman, by Charles Henry Meltzer, at the Fifth Avenue Theatre, New York. Emmett Corrigan and Charles J. Richman were in the cast.

29—The Weber and Fields Jubliee was given at the Broadway Theatre, New York, Feb. 8, 1912. "Hokey Pokey" and "Bunty Bulls and Strings" was the bill. The cast included Fields, Wm. Collier, John T. Kelly, George Beban, Charles Mitchell, Patrick Walsh, Lillian Russell, Fay Templeton, Helena Collier Garrick, Bessie Clayton, Frankie Bailey, Richard Fanning and Malcolm Grindell.

TWENTY-FIVE YEARS AGO

Chauncey Olcott played "The Irish Artist" and "The Minstrel of Clare" at the California Theatre, San Francisco.

Havlins Theatre, Chicago, was reopened as the Tivoli, with "Girofle-Girofla."

Beatrice Moreland was with "A Bachelor's Romance" company.

Robert Fraser died at the New York Hospital.

Julius Cahn issued his first "Theatrical Guide."

Cooke and Clinton appeared at the Empire Theatre, Atlantic City, N. J.

Mabel Carew and Gertie Hayes appeared at the Orpheus, Chicago, in their act, "The Biddy and the Blokie."

Thos. C. Leary was at the Tivoli Opera House, San Francisco.

George W. Gallagher was general agent for Scribner and Smith's Circus.

The Prentices, Lynch and Lovely, Warren and Howard, Ruby Luchart, Ascot and Wilkes were with Harry Leoni's "Ladies' Club" company.

Rialto Rattles

NEARLY TIME

To put away the yacht and the Rolls Royce and start to rehearse.

NOT STUBBORN

"Harry 20 Mule Team Borax" was arrested the other night and held for trial. Harry came clean.

OUR NORA

"Nora Bayes in London," read an Englishman who remarked, "does she—well, what of it?"

ISN'T IT PECULIAR

That more girls don't wear changeable silk—especially with the weather we've been having lately!

HE OUGHT TO KNOW

Both Neil O'Brien and Gus Hill have minstrel shows out this season; O'Brien says some of his jokes are "as old as the Hills'."

PROBABLY NOT PREARRANGED

The electric sign at the Republic Theatre on 42nd street, reads "Getting Gertie's Garter," and at the Lyric next door, "Shame."

PRECIOUS

Many a Pearl who gets a Diamond from a lobster is an Onyx-eyed ruby lipped, gem of an Opal-escent disposition, though not from the Emerald Isle.

NOT AUSTRALIAN WOOD CHOPPERS

A team called the "Hatchet Brothers," have "axed" me for bookings, said an agent the other day.

He ought to book them on the split time.

RETURNING TO VAUDEVILLE

If the Cherry Sisters don't hurry up, cherries will be out of season. Why not bill them as "The Mother of Pearl," and "The Mother of Vinegar."

THE LAUGH'S ON COOK

There was at least one in Jack Cook's restaurant the other night who was not a good advertisement for the place; just imagine Phillip Zick in the "Laff Shop!" He might have died laughing.

GOOD FOR A NUMBER OF THINGS

An act writing to an agent for work used the following:

We open in "Two."
We close in "One."
We take Three bows.
Be Four we're done.

IT'S ALL IN THE KNOWING

Rose Gleason, she of the sunny disposition, and high color, although by no means, old rose, was shown a little magic bottle that no one but the owner can lay down.

After trying unsuccessfully for quite some time, a friend exclaimed, "Well, I can't make the bottle lie down, but many a bottle has made me lie down."

EVIDENTLY

Those screened versions of Aesop are an attempt to tell the truth about his fables.

After looking at some of the other pictorial events shown, one might easily be of the opinion, that no news, is not always good news.

JUGGLES WORDS AS WELL

Ed Nestor, the juggler, of the team Nestor and Vincent, who played at Proctor's 125th Street recently, where they advertise "500 seats for ten cents," says the seats are cheap at that.

When asked how the act was going, Nestor replied, "Well, if you had your back turned and listened to the applause, you'd think it was some big act—and instead of that, it's only us."

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

STANDARD PANTO CONTRACT IS DRAWN FOR JOINT APPROVAL

Long Disputed Differences Finally Settled, and many Concessions Are Granted Both Sides—Was Drawn by Joint Committee of A. A. and V. A. F.

LONDON, Eng., Aug. 13.—A meeting is to be held at The Horseshoe Inn, Tottenham Road, this week, at which the members of the V. A. F. (Variety Artists Federation) will be asked to vote upon, make suggestions and adopt the newly approved Standard contract covering Pantomime and Christmas Musical plays. This contract was drawn up by a joint committee representing the V. A. F. and the A. A.

The following week, on the 21st, a joint meeting will be held, at a time and place to be designated, at which members of both organizations will discuss, and vote upon the adoption of the new contract. If the contract is adopted, a joint committee representing both organizations will call upon the managers and seek to have them approve of and adopt the new contract as a standard. The joint committee that drafted the new contract has been several months at its task but has finally completed it in fine style. The contract is as follows:

"An agreement made the..... day of .....One Thousand Nine Hundred and.....between..... thereinafter called "The Manager") of the one part, and.....(hereinafter called "the Artist") of the other part whereby it is agreed as follows:—

1. The Manager engages the artist to rehearse and play the part of.....in the play called.....from the date of the first rehearsal hereinafter stated and for the run of the production, tour or season at such times and at such theatres as the Manager shall from time to time direct and the artist accepts the said engagement upon the terms and conditions hereinafter appearing.

2. The artist's salary shall be £..... per week from the date of production which shall be the ..... day of ..... One thousand nine hundred and ..... and £..... per week from the date of the first rehearsal which shall take place on ..... IN WITNESS whereof the parties hereto have set their hands this ..... day of ..... One thousand nine hundred and .....

Witness to the signature of the Manager.

.....

Witless to the signature of the Artist

.....

Schedule

1. (1) An artist shall be paid at the rate of half salary for each week of rehearsals but in no case less than the sum of £3 per week. All rehearsals shall be held between 10 A. M. and 10 P. M. and the artist shall be allowed at least one hour for lunch and half for tea at the usual hours for these meals.

(2) Any rehearsal called for a Sunday, Christmas Day, or Good Friday shall be paid for at the rate of one night's salary.

(3) Any photograch call before or after production shall be treated as a rehearsal and every artist called shall attend and be paid for same at rehearsal rates.

Salaries

2. (1) The weekly salary of any artist during the run, tour or season shall cover a number of performances not exceeding six at once-nightly theatres and the number of performances usually given at twice-nightly theatres providing that this number shall in no case exceed twelve performances. Extra performances shall be paid for at the rate of 1/6th of the weekly salary.

(2) For a broken week at the commencement of termination of the run, tour or season or by reason of the suspension of the tour under Regulation 14 the artist shall be paid at the rate of 1/6th of the week's salary for each night's work whether once or twice-nightly and 1/6th for any matinee.

(3) Salaries shall be due and payable not later than the close of the performance on Friday night of each week.

Minimum Salaries

3. The minimum weekly salary payable to any artist or chorister shall be £3 (Three Pounds).

Railway Fares

4. (1) The Manager shall pay fares from London and back to London and from place to place during the whole period of the run, tour or season and incidental fares while crossing London and other centers.

(2) The artist shall at all times travel by train or other means of conveyance arranged by the Manager unless given special permission to travel otherwise.

(3) The artist shall be allowed to have conveyed at the expense and cost of the Manager on trains and boats and to and from the theatre and also to keep at the theatre subject to the permission of the resident Manager at the risk of the artist one travelling basket or trunk not exceeding 100 lbs. in weight. All luggage in excess of this to be carried at the expense of the artist.

Absence of Artist

5. (1) No salary shall be paid for any days or nights on which the artist may not perform through illness or by reason of his own neglect or default.

(2) Absence of the artist or chorister from any rehearsal or performance or part thereof from any cause other than illness shall entitle the Manager at his option to determine the contract forthwith or deduct 1/6th of the week's salary for every such absence provided due notice shall have been given to the artist or chorister of the rehearsal or performance.

(3) In the event of an artist being unable to perform through illness the Manager or his representative must be notified immediately and a medical certificate sent to the Manager as soon as possible setting forth the nature of the illness.

(4) The artist shall if required by the Manager submit to examination by a duly qualified medical practitioner nominated by him.

(5) During the run, tour or season notwithstanding any such medical certificate as hereinbefore provided the Manager shall be entitled to terminate the engagement on account of illness if the artist shall by reason thereof have been absent from more than 12 consecutive performances in the run, tour or season by the Manager giving fourteen days notice to the artist or by payment of a fortnight's money in lieu of notice and in such event the artist's fare to London shall be paid.

Costumes

6. (1) All costumes of every description for all artists and choristers (including hats, gloves, shirts, collars, ties, stockings and footwear) shall be provided by the Manager and remain his property.

(2) Should an artist be required to wear a costume which has previously been worn by any other artist this costume must be chemically cleaned before the artist shall be required to wear same.

(3) Under no circumstances shall any costume or other article provided by the Manager be removed from the theatre without permission.

General Provisions

7. (1) The artist shall from time to time furnish the Stage Door-keeper with his or her address and any change thereof.

(2) The Manager shall provide a board which shall be placed in a conspicuous place near the stage entrance of the theatre at which the play shall be from time to time during the run, tour or season and all notices referring to the company in general shall be placed thereon and shall be deemed good notice. All other notices or communications by either party shall be in writing addressed to the Manager or artist (as the case may be) at the theatre where they shall be from time to time.

(3) The artist shall comply with and conform to the rules of the theatre and the Manager in so far as such rules do not conflict with this contract and those regulations and shall at all times attend rehearsals when called and appear at all performances and perform the services required of him under this agreement in a diligent and painstaking manner.

(4) All parts written or printed shall be returned to the Manager whenever notice to that effect is given to the artist.

(5) All choristers who study or play parts shall be paid there for a sum not less than £1 per week in addition to their salaries as choristers.

(6) All choristers and small part artists when called upon to play a part or parts of greater importance than that or those for which they were originally engaged shall be paid per performance at the rate of not less than 50 per cent of their ordinary salaries.

Failure to Produce

8. If the Manager shall find himself unable to fulfill this contract he shall pay to the artist in satisfaction of all claims for

(*Continued on page* 28)

NO MORE LONG TERM CONTRACTS

LONDON, Eng., Aug. 6.—Acts will no longer receive contracts for periods of several years from the Moss' Empire Circuit, according to R. H. Gillespie, managing director. This will not be done, said Gillespie, on account of the tendency of the acts receiving long bookings to give their same acts all the time without trying to change their material.

The large number of American acts booked by the Moss' offices was because of this same monotony of material on the part of the English vaudeville artists, said Gillespie.

Mrs. Gillespie declared that since 1914 artists' salaries have been increased about 50 per cent; staff wages and orchestra, advertising and upkeep expenses have increased about 85 per cent, and many expensive alterations have been made to the theatres, but the admission prices have been advanced but a trifling amount.

AMERICAN SHOWS TO BE SEEN

LONDON, Eng., Aug. 6.—G. T. Minshull has booked the following shows, which will be presented at the Nottingham Royal during this season: "Scandal," "The Edge O' Beyond," "The Great Lover," "Bulldog Drummond," "Biffy," "Hunky Dory," "The Beggar's Opera," "Mary Rose," "Nightie Night," "Chu Chin Chow," the O'Mara Company, "A Night Out," "The Little Dutch Girl," "Bird of Paradise," "Tilly of Bloomsbury," "Paddy the Next Best Thing," "Irene," "Sybil" and "The Maid of the Mountains."

COURTENIDGE TOURING SHOWS

LONDON, Eng., Aug. 13.—Robert Courtenidge is to send out a number of touring companies this year, including four companies in "Paddy, the Next Best Thing," one company in "A Safety Match," two in "Out to Win," one in "The Arcadians," and the Henry Bayton Shakespearean Repertory Company, as well as "The Man from Toronto."

ACROBAT SUFFOCATED IN SLEEP

LONDON, Eng.—Aug. 13.—Thomas John Jones, an acrobatic dwarf, was smothered to death while sleeping in his rooms at Smethwick, Stafordshire. The coroner reported that his arms and legs were so short, that when he rolled over on his face he could not get back again, and so smothered to death.

HYMACK FOR CONTINENT

LONDON, Eng., Aug. 13.—Hymack, the juggler who returned recently from a successful American tour is filling several English engagements. Following these dates he will commence a tour of the continent at the Olympia, Paris, on September 30, that will keep him away from England till 1922.

REVELLE BACK IN ENGLAND

LONDON, Eng., Aug. 13.—Hamilton Revelle, who has been in America for the past seven years, where he has appeared in many stage and film plays, enacting leading roles, has returned to this country. He is taking a rest, and may appear shortly in a West End production.

THREE FOR REPERTORY PLAYERS

LONDON, Eng., Aug. 13.—The Repertory Players, who began their season on August 28, have announced the production of three new plays for the fall. They are "The Labor Member" in August, "The Powder Puff" in September, and "Smiling Madam Beduet" in October.

TWO FOR LONDON PAVILLION

LONDON, Eng., Aug. 13.—Charles B. Cochran has announced that he will produce two new pieces at the London Pavilion this season. The first will be a new revue by Chauvex-Souris and the second "The Fun of the Fayre."

NEW REP. CO. FORMING

LONDON, Eng., Aug. 8.—It is proposed to form a Bath repertory company with Charles McEvoy and Lechmere Worrall as directors. They will produce plays upon which the management is to hold the option to negotiate for London or American productions. The company will consist of twelve professional players of standing, supplemented by twelve pupils, who will act in the capacity of understudies and in small parts. The whole company, including staff and orchestra, will be managed on communal lines, and everyone who completes six months with the management will receive a bonus on results.

The opening date will be the first Monday in October, and the theatre is already arranged for. It is intended that the opening play will be one by Shaw or Pinero.

MERCEDES PLAYING MOSS TIME

LONDON, Eng., Aug. 13.—"The Great Mercedes," an American mind-reading act, opened a tour of the Moss Empires under the direction of the Gus. Bauer offices, and has been mystifying audiences with his exhibition. He is assisted by Mlle. Stantone. The act has made a distinct impression on London audiences.

"BOY" COMPANY SAILING

LONDON, Eng., Aug. 6.—"The White-Headed Boy" will open at the Henry Miller Theatre in New York on September 19. It will close its tour here during the latter part of August, at the Shakespeare Theatre, in Liverpool. The entire company will sail for America on Saturday, September 3.

"MUTT AND JEFF" FOR LONDON

LONDON, Eng., Aug. 13.—"Mutt and Jeff," a comedy taken from a popular American newspaper cartoon by "Bud" Fischer, and which was produced by Gus Hill in the United States, is to be given its first English production at the Kings Theatre, Hammersmith on September 5.

PRINCESS TO RE-OPEN

LONDON, Eng., Aug. 6.—The Princess Theatre of Varieties, Hoyland (South Yorkshire), which was closed during the early days of the coal dispute, is to be reopened on August Bank Holiday. Jack Williams is to be the manager and extensive alterations are now in progress.

FLORENCE TURNER ROBBED

LONDON, Eng., Aug. 13.—According to the police, Florence Turner, a well known American actress, was found gagged and bound in Hempstead Heath, after having been robbed of $5,000 in money and jewels. She described her assailant, and the police are searching for him.

"SALLY" FOR THE WINTER GARDEN

LONDON, Eng., Aug. 13.—The English production of Florenz Ziegfeld's New York success "Sally," which was written by Clifford Gray, Guy Bolton and Jerome D. Kern, will be made at the Winter Garden, shortly. Leslie Hanson is to be the leading man.

"DANCING DEMONS" MAKE A HIT

LONDON, Eng., Aug. 13.—"The Dancing Demons," a colored quartette hailing from the United States, who opened in the music halls here last week, are scoring a tremendous hit with their acrobatic and eccentric dancing.

BOOKED FOR SO. AFRICA

LONDON, Eng., Aug. 13.—The Adams Duo, Bert Elliot and Doris Brunton, Irene Shamrock and Bert Lee, sailed recently to fulfill engagements in South Africa for the I. V. T. A.

ERROL SAILS FOR AMERICA

LONDON, Eng., Aug. 13.—Bert Errol, the female impersonator, sailed aboard the Aquitania to-day to fill a six months engagement in the United States.

Rita Arnold has joined the vaudeville act of Jackson, Walsh and Jackson.

Albert Cappellani is at work on a new production to be known as "Sisters."

Grey Adams joined the Erminie company and opens at Pittsburgh, Labor Day.

Fred Monti is to play the Charles McNaughton part in "Three Live Ghosts."

Otto Hammer was engaged by Billy Nun for his new act through Cordelia Tilden.

Henry Berman, of Dody and Berman, will do a new single in vaudeville shortly.

Bernard and **Garry** have been given a route over the Keith time for next season.

Jack Hanley has joined the cast of "The Broadway Whirl" at the Selwyn Theatre.

Eva Leissner is now associated with Lillian Bradley in the capacity of secretary.

Frank Martins has been engaged for the cast of the Leo Carrillo show, "The Love Chef."

Al Jolson's new revue, "Christopher Columbus, Jr.," started rehearsals this week.

Henry Taylor has been engaged to sing the tenor role in "Erminie" the coming season.

Harry Wallace will stage several numbers for Blutch Cooper's shows for next season.

Clara Fahrer opens August 11, at Healy's Boston, in a new revue; direction of Harry Walker.

Alice Remsen is opening her season at Union Hill, N. J., this week; she has time to follow.

McMahon and **Adelaide** open at Baltimore August 22, for a long tour of the Loew time.

Dorothy Greenan, of the Western Loew offices, is to be married in October to Robert Graydon.

Beban and **Mack,** child performers, were held over last week at the Lyric Theatre, Asbury Park.

Ella St. Clair and the **Homer Sisters,** have been engaged by Oliver Morosco for "Love Dreams."

"Felicia," the dancer, has joined Renoff and Renova's act that is now playing on the Loew time.

Evans and **Preston,** now playing the Keith time through New England, have received a route.

The **Lawton Sisters** open on the Sun time at Toledo August 21; direction of **Buddie Sheppard.**

Dot Douglass has signed with the "Listen Lester" Company, which is going out early next month.

Irene Meara, soubrette with the "Bon Tons," was married recently to Robert Simons in Buffalo.

Eddie Meshler is playing Mickey in "Mickey's Return," which opened this week on the Keith time.

Hugh Herbert is spending a short vacation in town prior to opening on a tour of the Orpheum time.

Guy Perkins has resigned from Horwitz and Kraus's Chicago office to join Lew Earl, a Chicago agent.

Peggy Doran returned to New York last week after a honeymoon motor trip through New England.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Pearce and **Elsie Wheeler** have doubled up and are presenting a new act called, "Comical Capers."

Irene Nowatney has been engaged by Oliver Morosco for "Visions and Dreams," placed by Leslie Morosco.

Robert Rendel has been engaged to play in the part originally assigned to A. W. Matthews in "The Circle."

The **Livingston Sisters** have been signed through **Buddie Sheppard** with **Marty Brooks** for a vaudeville act.

Mlle. Dazie is having some special dance music written by Lester Sweyd which she will use the coming season.

Jimmie Thompson has been engaged by Jean Bedini as musical director for "Harvest Time" for next season.

Marcelle Fallet opens at Albany September 12 and has a route of thirty-five weeks over the Keith time.

William Canfield has been engaged for "The Flattering Word," by Rosalie Stewart, through Cordelia Tilden.

Fania Marinoff has been engaged to play the leading feminine role in the Sam H. Harris production, "The Hero."

Dottie Doyle, formerly doing a single, is rehearsing a new double with Edith Handman and will break it in shortly.

Francis Love has joined the cast of the "Gypsy Wanderers," now playing at Bonjiovanni's Gardens, Wildwood, Pa.

Murray Phillips, who formerly has been associated with William Gillette, is now office manager for Leslie Morosco.

Yvette returned from playing Keith's Portland last week and will rest a few weeks before opening next season.

Fred Summers has been engaged by Rosalie Stewart to appear in the George Kelly act, "The Flattering Word."

Roy and **Lester Lee** will be seen around New York shortly in their new double, "Two Snappy Sons of Syncopation."

Hugh Ford, motion picture director, has been signed by C. B. Dillingham to stage several of the latter's new productions.

Nat Carr arrived in New York this week, to engage people for "Angel Face," which will open on the Coast October 15.

Eleanor Crittendan, a San Francisco girl, has joined the Alcazar Stock Company in that city, as ingenue leading woman.

Mme. Schuman-Heink, accompanied by her staff, arrived in San Francisco last week after an extended tour of the Orient.

Genevieve Price has joined the Sammy Lee act, "Sammy Lee and His Lady Friends." She was placed by Al Sanders.

Nestor and Vincent are playing Pittsburgh and Johnstown this week, Keith's Columbus next and have a route to follow.

Roy Neil has been chosen to direct "The Iron Trail," a picturization of the Rex Beach Novel, being made by Whitman Bennett.

Bronson and **Baldwin, Jack Inglis, Lady Tsen Mei,** and **Gordon and Rica,** were held over at the Orpheum, San Francisco, last week.

Magda Major, has recently joined Donna Montran and will be seen shortly in "As You Like It," the new act by Hockey and Green.

Carl Birch, vaudeville and dramatic actor, was among those reported missing when the *Alaska* sank on her way to Frisco.

Van Sheldon and Company are to tour the Loew Circuit for forty weeks, after having just completed a tour for the Loew people.

Sammy Collins, formerly with Remick and Charlie Adams, of the Avon Comedy Four, will do a new act in vaudeville shortly.

Paul Burns and **Clayton** and **Frye** have been booked by Leslie Morosco for "Visions and Dreams," the Oliver Morosco production.

Horace Weston and **Mr. and Mrs. De Peilo** have opened in a new act called, "The Speed King," produced by Rosalie Stewart.

M. E. Charles has been placed in charge of the newly established vaudeville department of the H. Robert Law Scenic Studios.

Dixie Brown has been engaged by Jean Bedini for "Harvest Time" which goes into rehearsal this week and opens September 5.

Bert Mayer, manager of the Pantages, Minneapolis, has been slated as manager of the State Theatre, Salt Lake City, a Loew house.

Miss Sonya Luboska, a prototype of Pearl Regay, has been booked to join the cast of the "Gipsy Trio," now playing the Loew circuit.

Marcelle Angela has been engaged for the part of "Miss Pink" and to do her specialty in "Listen Lester"; placed by Harry Walker.

Enid Bennett, in private life, Mrs. Fred Niblo, is the mother of a baby girl, born last week at the Good Samaritan Hospital in Los Angeles.

Hope Sutherland has been engaged for "Two Blocks Away," the Barney Bernard starring vehicle under the Dillingham banner next season.

Alice Bengar, French prima donna, formerly with "Love Letters," has been booked by Harry Walker for the "20th Century Revue."

Charlotte Allen, prima donna, has been signed for the new revue which opens at the Moulin Rouge in two weeks; direction of Harry Walker.

Kitty Flynn, soubrette ingenue, has been booked to join the burlesque stock company now playing at the National Theatre, Detroit, Mich.

Rube Demarest, formerly Demarest and Dahl, will be seen shortly in a new act with Shirley Moore, under the direction of Eddie Fredriks.

Powell, the magician, underwent an operation at San Antonio, Texas, recently; reports that he is progressing have reached New York.

Dorothy Frances, a member of the Chicago Opera Co., has been engaged for the role of Natalie in the forthcoming revival of the Merry Widow.

Frances Dougherty has had some special numbers written by Lester Sweyd which she will use on her coming tour of the Orpheum circuit this Fall.

Harry Fender, who appears in "The Last Waltz," has written a song called, "Temple Bells," which will be used in a forthcoming Shubert production.

Floyd, the magician is giving a two-hour show and at present playing Long Island; he is the oldest Lyceum and Chatauqua magician in America.

Elsie and **Bennie Barton,** formerly with the Herman Timberg's "Seven Violin Girls," has been booked by Harry Walker for the "20th Century Revue."

L. Benow, assistant manager of Loew's Montreal Theatre, was married last week to Miss Gertrude Glastein, a non-professional at Providence, R. I.

William Pallerine, known as "Dare Devil Duval," is in the Charity Hospital, Cleveland, recovering from an operation for the removal of a tumor.

Donald Kerr is to be featured in a series of dance novelties with the "Greenwich Village Follies," when that show opens in New York in September.

Lawrence D'Orsay has been engaged to play the Charles Coburn part in "French Leave" in the company that will tour through Canada the coming season.

Augustus Thorne and **Paul Groll** have been engaged as members of the supporting cast of Ethel Barrymore's Declasse Co., which opens its third season, September 26.

Henry Bellit, who recently returned from England, will start rehearsals of the "Only Girl" with a new cast of fifteen people and present the same in vaudeville shortly.

Ed Pollard, brother of Daphne Pollard, is rehearsing a vaudeville production entitled, "Moths," embracing the services of six persons. It opens shortly on the Keith time.

Bobbie Arantz of the White City Revue has given in her notice and will join a new girl act in which she will be the featured soubrette. The act will tour the Pantages Circuit.

Kitty and Speedy Ryan are playing a two-weeks' engagement at the Venetian Gardens, Montreal and on their return to New York will start rehearsals with a new Shubert production.

Harold Waldridge will be seen in "The Wheel," when it opens at the Gaiety Theatre, August 26; Waldridge created the part when the piece was given a tryout in Atlantic City last June.

Bob Willis, a letter carrier in the Fordham section, is going into vaudeville as a monologist, having received bookings from the Keith office. He made his appearance at an "Old Home Bill."

Jack Hutcheon of Proctor's 125th Street Theatre, who did the publicity work for the circuit during the absence of Catherine Wilbur, who was on her vacation, has returned to his post in Harlem.

Harris and Santley, in "Good For What Ails You," a new act by Sam Ward, are playing the American the last half and have been routed over the Loew southern and western circuit on a long time contract.

Robert W. Frazer, well known screen leading man, has been engaged for the part of King Arthur in Edwin Milton Royle's "Lancelot and Elaine," which opens at the Greenwich Village Theatre early in September.

Kenneth Richards, who was the juvenile and a hit throughout the Court Square season in Springfield, Mass., has signed with Arthur Casey and will appear in winter stock in Brockton, Mass. He is to open in Brockton on Labor Day.

Albertina Rasch, the dancer, who is at present appearing as premier danseuse at the opera in Vienna, is to appear for a period of eight weeks in Holland and will dance in France, Belgium and Berlin. **Mlle. Rasch** will return to the United States some time in January.

SENSATIONAL!

SPEEDY—SNAPPY—PEPPY

Everything that makes a song a hit

NOBODY'S BABY

By Benny Davis, Lester Santly and Milton Ager

IN A CLASS BY ITSELF

EVERYBODY'S SWEETHEART

PEGGY O'NEIL

By Eddie Nelson, Harry Pease and Gilbert Dodge

THE HIT OF HITS

A Rollicking Waltz Song

YOU CAN'T GO WRONG WITH A FEIST SONG

The Biggest and G t

CH

By Leo W nd

An American Fox Trot with a Twi

Howard & Howard's S al H
of 1921—W eat

Real Ballad Senti ith

SWEE

Words by Benny D M

SAN FRANCISCO
Pantages Theatre Building

DETROIT
144 W. Larned Street

BOSTON
181 Tremont Street

TORONTO
193 Yonge Street

LEO F
711 Seventh e.

"FEIST" HITS!

nd G t Hit of the Year

RIE

o W nd Irving Bibo

with a Twist. A Punch in Every Note

rd's S l Hit in the Passing Show
l—W eatre, Chicago

nti ith a Foxtrot Rhythm

EHEART

ny D Music by A. Johnson

Van & Schenck's Big
Hit in the Ziegfeld Follies

WANG WANG BLUES

A Positive Hit Wherever Played or Sung

By Gus Mueller, Buster Johnson, Henry Busse

Europe and America's Biggest Sensation

MY MAN (MON HOMME)

Music by Yvain
English Lyric by Channing Pollock

Sung by Miss Fanny Brice in Ziegfeld Follies 1921. Singing rights restricted for Florenz Ziegfeld, Jr.

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BE A STAGE HIT

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Gayety Theatre Building

MELODY LANE

MUSIC MEN PLAN ACTION TO MAKE NEW LAW OPERATIVE

Canadian Copyright Act Which Will Bring Music Publishers a Fortune Fails to Be Put Into Actual Operation—Must Be Proclaimed

A big meeting of music men, members of the American Society of Composers, Authors and Publishers was held last week at which plans for some definite action which will put into operation the new Canadian Copyright Law were discussed and adopted.

The bill, which has passed both houses and is to all intents and purposes a law, is not in actual operation and will not become effective until a day fixed by proclamation of the Governor in Council. This day has not as yet been fixed and until it is the bill will remain dormant.

Each day it is delayed means the loss of a large amount of money to United States music men and they naturally are anxious to get it into operation. By its terms a fortune, variously estimated at figures which vary from $180,000 to $250,000 a year, is to be derived by United States music publishers, composers and authors.

The bill was passed over two months ago and music men hoped that it would immediately become a law but it has not and remains in the same condition as on the day it was passed.

The big feature of interest to music men in the bill is the mechanical clause, which provides for the payment of a royalty of two cents on every dollar on all records, rolls or other mechanical reproduction sold in Canada, of copyrighted compositions. This clause was bitterly opposed by opponents of the bill, who contended that it would work unlimited harm. They showed statistics to the effect that over $180,000 in royalties would be earned, and 90 per cent of this would go to American music men. It was found, however, that a mechanical clause of some kind was necessary, and so an attempt was made to fix the rate at one cent, but this was unsuccessful. The bill was passed in its original form.

According to statements made when the bill was under discussion, there exists in the Dominion of Canada an enormous demand for phonograph records, rolls and all forms of music.

The Columbia Company of Toronto, the statement continued, employs over 600 men and has a $3,000,000 investment in the Dominion; The Berliner-Gramophone Company, with five branches, has a $4,000,000 investment, while the Brunswick-Balk-Collander Company has $1,000,000 invested in its record business in that country. The payment of this vast amount to the United States copyright holders will, the bill's enemies declared, drive the mechanical concerns out of the business entirely.

Payment of this large sum of money annually to the United States is not desirable, said one of the speakers attacking the mechanical instrument clause.

Its passage is a big victory for citizens of the United States, as the Canadian mechanical royalty matter has long been a sore subject with music men. Canada for years has been a great field for the selling of records and rolls. This big sale, the great majority of which was reproductions of United States copyrighted numbers, never brought a penny of revenue to the copyright holders, due to the fact that there was no recriprocal clause in the Canadian laws.

The music men are planning to send a representative to Canada, in an effort to have the law put into instant operation.

HAD TO SHOOT THE FISH

CHICAGO, Ill., Aug. 15.—It's another fish story. Frank Clark, general western manager of the Waterson, Berlin & Snyder offices, stated emphatically that it was true; Marvin Lee confirms it and Ray Raymond backs the statements personally. The story runs thusly:

Clark, Lee and Raymond journeyed to Manitowich Lake in Wisconsin and immediately made arrangements for fishing. During the afternoon Frank Clark is reported to have hooked a 43 pound Muskalongue. He was unable to battle it single handed and shouted to Marvin Lee for assistance. Lee handed him a rifle and Clark is said to have shot the bottom of the boat full of lead. Lee then took possession of the gun and is reported to have killed the fish. Raymond assisted in landing the monster. The big fish is now being mounted in Chicago.

SPECIAL NUMBER RELEASED

"Back to Those Daisy Days," a special number written for Karyl Norman, The Creole Fashion Plate, has been released, and is making a big hit with dancers and dance orchestras.

WENRICH SONGS WITH REMICK

Percy Wenrich and Gus Kahn have placed two new songs with Jerome H. Remick & Co. They are "Barefoot Boy" and "Shores of Minnetonka."

"TAPS" ON VACATION

"Taps," of the Irving Berlin Music Company, is leaving shortly for a two-weeks' vacation at Kingston, New York.

ROSE GOLDBURG ENGAGED

Rose Goldburg, of Fred Fisher's band and orchestra department, announces her engagement to Mr. Bert Frank Hart, nonprofessional. Miss Goldburg has been connected with several large music firms in the past few years, having started with Kalmar, Puck and Abrahams.

KLEIN IN FEIST CHICAGO OFFICE

CHICAGO, Ill., Aug. 15.—Matt Klein joined the local staff of Leo Feist, Inc., last week. Klein, who was formerly with the local office of Remick, for fifteen years, is to be in charge of the orchestra department.

IRENE RICHARDS WITH RIVIERA

CHICAGO, Ill., Aug. 15.—Irene C. Richards, for the past four years associated with the Forster Music Publishing Co., has been made secretary and general sales manager of the Riviera Music Company, in which she is financially interested.

SCHOELMAN ON VACATION

Harry Schoelman, of the professional department of Waterson, Berlin and Snyder, is taking a month's vacation at Gloversville, New York.

ROSOFF WITH BERLIN

Charles Rosoff, who has been associated with J. H. Remick for a number of years, is now connected with the Irving Berlin Company.

POWERS BACK FROM COAST

Dick Powers has just returned from a trip to the home office of Sherman Clay and Company in San Francisco.

WITMARK RELEASE NOVELTY

That new novelty waltz song, "Stand Up and Sing for Your Father an Old Time Tune," has rapidly developed into a real hit. Published only a few weeks ago by M. Witmark & Sons, it is already sweeping folks off their feet. Never was a more literal demonstration of this furnished than the incident that happened at the big league ball game at Cleveland a week ago. Robertson's band featured the number at all the games, and assisted by the players, they had the crowd all standing on their feet every time the players and others yelled the words, "Stand Up!" To make the thing still more effectively humorous, the final words on these occasions were changed to "Sit Down!"—and the crowd immediately did so in great good humor. Consequently, "Stand Up and Sing for Your Father" is a byword in Cleveland by this time.

"CHERIE" IN PRODUCTIONS

"Cherie," the new Leo Feist song hit, will be heard in a number of productions this season. Ford Hannaford will sing it in the "Greenwich Village Follies of 1920" which opens on Sept. 9 in Wilmington and Ted Lewis will render the number in the new Greenwich Village show which opens in Atlantic City on August 22, and comes into New York early in September.

In Fred Stone's production, "Tip Top," now playing in Chicago, the Brown Brothers are featuring the number.

SONG PLACED WITH TRIANGLE

Arthur Sizemore, Paul Biese and Haven Gillespie, writers of "Rose" and other songs, have placed their new number "Right or Wrong," with the Triangle Music Publishing Co.

ARRANGERS TO MEET

The "Arrangers' Guild of America," a newly formed organization composed of arrangers and others in that line will hold their first monthly meeting at the Blue Ribbon Cafe, Wednesday, August 17.

DAREWSKI GETS AMERICAN SONG

The Darewski Music Publishing Company of London, England, has secured the foreign rights to "Oh, Georgie," a new number written by J. B. Weppler and Bill Hamcke, and published by the latter.

JIM DURKIN ON VACATION

Jim Durkin, of Harms, Inc., professional department, is taking a vacation at Saratoga Springs, N. Y., where he can be near the horses and stand a chance of picking a winner.

ROSENTHAL ON VACATION

J. C. Rosenthal, manager of the American Society of Composers, Authors and Publishers, is spending a two weeks' vacation in the Catskill mountains.

ROSE GILBERT ON VACATION

Rose Gilbert, secretary to L. Wolfe Gilbert, also assistant in the profession department, is spending a two weeks' vacation at Asbury Park, N. J.

WITMARK'S "FANCIES" A HIT

"Fancies," a new fox-trot ballad by Brown and Spencer, which M. Witmark and Sons publish, is makinng a hit with dance orchestras all over the city.

JOHN ABBOTT COMING HERE

John Abbott, manager of the London music house of Francis, Day & Hunter, is coming to America and is expected to arrive within the next week or so.

LOUIS COHEN ON VACATION

Louis Cohen, production manager for Jack Mills, left Monday for a short vacation in the Adirondack Mountains.

THE LEADSHEET

Arranged by M. H. S.

Song writers, pluggers, vaudeville artists and other desperate criminals were gathered in the Laffe Shoppe Saturday night, some of them wishing to hear Sally Field sing, others giving their song a plug, and others really talking and sipping iced tea (serves 'em right) when the intrepid plain-clothes men of the inspectors' staff (you know the type) burst in just as Lou Breau and Nat Sanders were favoring the diners with "Humming" . . . later when the judge discharged them all Lou called Nat aside and said, "We're selling the song all over the country, but all jokes aside, I didn't think it was so terrible—why didn't they raid the joint when some other guy's song was being plugged."

One of the mechanical reproducing company's managers called up the Triangle Music Company and asked them to send down some copies of one of their numbers. A few days later when music publishers received their quarterly royalty statement from the phonograph company, they found enclosed a copy of "Read 'Em and Weep."

After all is said and done "Ilo," Johnny Black's song will never be able to say that the Broadway Music Corporation did put through one grand plug in Atlantic City last week. The only way to describe the plug handed out by Johnny Black and company at Young's Million Dollar Pier is to borrow a movie publicity department phrase, and say it was an "extrasuperfeature special," and let it go at that.

Sid Caine and Lew Brown won the silver cup at the Prince Hotel song contest the other day, at Arverne, L. I. The Caruso song won it. Fake. We heard the cup being promised them four days before the contest.

Song writers who think they are running in hard luck might give a thought to Hal Ehrig, south side song writer in Chicago. As a result of two motor cycle accidents in close succession, Hal is confined to his bed in his home at 61st street, Chi, and crippled to the extent of being able to move his left arm only. He has a chart suspended from the wall and writes his stuff on that. His "My Chinaman," and "If You Only Knew," published by the Central Music Company of Chicago, have had an unusual large sale and were popular throughout the West. If Hal Ehrig can turn them out under such condition, an alleged strike ought not to bother our local writers, who may well learn the spirit of good cheer from their colleague in the West.

Van and Schenck are now singing about 32 songs in their act in the "Follies." How come? We've talked to seven or eight professional managers and each one told us that they have at least two numbers that are being featured by this pair.

The boys that are helping the burlesque companies with their music have no qualms of conscience about taking their salary at the end of the week. Especially if there is more than one company in the same hall, and one can overhear the other. Oh, boy, the girls in bloomers can't keep the mad hum out of your ears. Any wonder the fellows are dizzy when they get back to the joint? On one hand they get deaf and on the other hand they get blind.

Now don't accuse us of springing this as brand new. An old timer met Chas. K. Harris on the street the other day, and asked Harris to suggest some sort of a name for a man doing a single. Something suggestive of being a good strong act. "Samson," said Mr. Harris. "What show did he ever stop?" asked the O. T. "Well," replied Chas. K., "Samson's last act brought down the house, didn't it?"

BURLESQUE

CIRCUIT CHANGE FOR PEOPLES' PHILA.

AMERICAN TO PLAY IT

The Columbia Amusement Company attractions will not play the Peoples' Theatre, Philadelphia, this season. This was decided on last Thursday and the American Burlesque shows will now play the house.

Sim Williams' Girls From Joyland will open there on September 5. This week will take the place of Scranton, which was dropped several weeks ago.

The shows will go from the Trocadero in Philadelphia, to the Peoples and from there to Schenectady, where they play the last half of the following week.

The American Circuit will have three houses in that city the coming season, the Trocadero, Bijou and Peoples, whereas the Columbia Circuit will have only one, the Casino.

The Peoples which is controlled by John G. Jermon and his associates, has been playing the Columbia Circuit shows for the past five years and it was decided last week that the patrons of that house did not care for the class of shows any longer offered by that circuit and the American Circuit shows would go much better.

George Black is the manager of the house.

Sam Howes "Big Show" was booked to open the Peoples on the Columbia Circuit Labor Day, but will lay off according to the present arrangements, and this will remain open on that circuit.

The Majestic, Wilkes-Barre, which was to split with Schenectady three days, has been cancelled. The Imperial Theatre Corporation of Philadelphia, has notified the American Circuit officials, that the house is to be sold.

WINTER GARDEN CAST SIGNED

The Minsky Brothers will have the following cast at their National Winter Garden when it opens late in August: Joe Rose, Harry Bentley, Arthur Putnam, Bernie Clark, Rita Rachek, Bonnie Brooks, Jean Leonard, Hattie Beall and Florence Devere. There will be two more principals and thirty girls. Lou Yeager will be stage carpenter, Joe Rose will produce and Nick Elliott will manage the house.

"CABARET GIRLS" IS FIRST

The "Cabaret Girls" will be the first show to open on either burlesque circuit. This show will open at the Gayety, Milwaukee, on Saturday night, August 27th, and play there all the following week, which is Fair Week in that city. They will then take up the regular time on the Penn Circuit.

FITZGERALD IS HYPERION MGR.

W. D. Fitzgerald, formerly of Allentown, has been appointed manager of the Hyperion Theatre, New Haven, which will play the attractions of the Columbia Amusement Company this season. New Haven will take the place of Waterbury as announced in these columns some time ago.

BURNS IS EMPRESS TREASURER

Charles Burns has been engaged as treasurer of the Empress Theatre, Cincinnati. He left New York Monday for that place. Harry Hedges will manage the house.

PLUNKETT WITH MOLLIE WILLIAMS

Cy Plunkett, blackface comedian, has joined the Mollie Williams show, and will be one of the features of the organization.

SMOKER AT BURLESQUE CLUB

The Smoker given by the Burlesque Club last Thursday night was a huge success and the club rooms were crowded to capacity. There was a dinner and many members who have not been seen for a long time were present as well as a number of non-members.

The Board of Governors arranged an excellent entertainment, which was run without a hitch and every act was given a warm reception.

Henry Dixon was the announcer and the following acts appeared: Eddie Cole and Harry Hicky La Van in a singing and piano specialty. Tom Dingle, Emmett and Chuck Callahan in a singing and dancing act, Jos K. Watson in a monologue, Jack Howard singing, Jack Strouse singing and piano specialty, Bert Lehr in a comedy song, Joe Young in songs assisted by Maxy Rich at the piano, Collins and Adams in harmony numbers.

Harry Ruby, comedy songs, Jimmy Barody, in songs, Bernard Dorsey in a clever recitation. The California Trio sang several numbers, Besser, in parodies; Hughy Bernard, Frank Hunter and Sid Gold singing specialty; Frank Hunter acrobatic dancing act. Matty White burlesque opera and Sid Gold in songs.

Speeches were made by President Herk which was followed by a speech given by Harry O'Neil.

GRACE CARTER RECUPERATING

After ten weeks stay at the Bellevue Hospital in New York, Grace Carter was discharged on August 10. Miss Carter went into the hospital on May 25 and underwent several operations during the time she was in the hospital. She was a member of the "Maids Of America" Company when taken ill.

Miss Carter left for her home in Cincinnati the day after leaving the hospital, where she will remain for some time.

HERK CONTROLS GAYETY

I. H. Herk denies the statement that Finklestein & Rubin have taken over his interests in the Gayety Theatre, Minneapolis, and will put Shubert vaudeville in that house. He says that he still controls the house and that the American Circuit will play it the coming season, opening with Tom Sullivan's Monte Carlo Girls Saturday night, September 3rd.

BACHEM BABY DIES

ATLANTIC CITY, N. J., Aug. 13.—A baby boy, nine and three-quarters pounds, lived but a few hours after its birth yesterday at the Wagner Institute. Mrs. Sam Bachem, the mother, is doing nicely. Mrs. Bachem is known in burlesque as Bessie LaMont.

HARRY BOWEN IN VAUDEVILLE

NEW HAVEN, Conn., Aug. 15.—Harry Bowen and Company will open on the Keith time in Syracuse next week. They are routed for twenty-two weeks. Bowen has been spending the summer at Light House Point.

PIERSON IN NEW YORK

Harry Pierson, Philadelphia manager for Irving Berlin, will be in New York for the next few weeks in order to assist Murray Ritter with the burlesque rehearsals, which are now being started.

BOOKED FOR GAYETY

Lou Redelsheimer booked the following for the Gayety, Philadelphia, for this week: Sim Bordeaux, Del Bennett, Ethel Copple and George Howard two to fill.

KELSOS BACK FROM AUSTRALIA

Harry and Joe Kelso, also Florence Darley arrived in New York last week from Australia. They started rehearsing this week with "Peek-a-Boo."

SIXTEEN SHOWS COMPLETE ROSTERS

ALL ARE REHEARSING

Sixteen more rosters are complete for shows on the Columbia and American Circuits.

The roster of William S. Campbell's "Rose Sydell's London Belles" will be Joe Marks, George Hart, Fred Reese, Mildred Campbell, Dolly Davis, Mae Leonard, Rose Sydell, Jr. Three Harmony Girls and Six Romas Troupe. Sammy Clark manager.

Harry Thompson's "A World of Girls" includes Don Clark, Arthur Mayer, George Bartlett, Frank Kramer, Case and Diaz, Connie Fuller, Mary McPherson, Florence and Frankie Dale. Harry Thompson, manager.

Dave Marion's "Own Show," Emil (Jazz) Casper, Will H. Ward, George Mack, Albert Dwinnell, Jimmy Hassard, Jack Spellman, Fred Taylor, Inez, De Verga, Rose Bernard and Myrtle Franks. Bob Travis will manage the show and Nat (Baron) Golden will do the advance work.

"Whirl of Frolics," include "Sliding" Billy Watson, Jack Cammeron, Roy Peck, Joe Manning, Anna Prop, Lillian Harvey and Nel Vernon. One man to fill. Jack McNamara will manage the show and Nat (Baron) Golden ahead.

"All Jazz Revue" will include Walter Brown, George Slocum, Harold Blodget, Tony DeLuca, Johnny Casey, May Hamilton, Bess Marshall, Bobbie Eckert and Jennie La Rose. William H. Trueheart will manage the show.

Lew Kelly Show, Lew Kelly, Art Harris, Katherine Clare, Butler Mandeville, Golden and Haynes, Rosita and Louis, Dolly Barringer and Sam Wilson. Fred Sears will manage the show.

Jack Singer's "Own Show," Harry Lander, Willie Lander, Valeska, Edw. C. Davis, Joe Forte, Sam Bachan, Molly Nelson, Alice Hahn, May Hamilton, Rosara Sisters and Johnny Bell. Dolph Singer will manage the show.

Frank Damsel's "Pace Makers," Frances Farr, Frank Damsel, Eddie Lloyd, Jack LaMont, Al Bush, Dolly Webb, Lida Eldredge and the Russell Sisters. George Young will manage the show.

Chas. Robinson's "Parisian Flirts" Chas. Robinson, Mae Bernhart, Mable Lee, Irving Lewis, Andy Martini, Freda Lehr and Ralph Smith. One man to fill. Chas. Robinson will manage the show.

"Peek-A-Boo," Harry Kelso, Joe Kelso, Florence Darley, Ed. Quigley, Ben Grinnell, Babe Mullen, Morris Cummings, Al Dayton, Hickey and Hart and the Balzer Troup. Arthur Harris will manage the show.

"Miss New York, Jr.," Eddie Cole, Joe Murray, John McCantor, Myrtle Andrews, Katherine Murray, Margie Stockton and straight man to sign. Griff Williams manager and Tom Nolan agent.

"Sweet Sweetie Girls" George Leon, Ed. Jordan, Bobby Wilson, George Bogart, Howard Harrison, Emma Wilson, Sue Madison and the Duncan Sisters. Billy Vail manager.

"Jingle Jingle," Harry Steppe, Harry O'Neil, Frank Anderson, Stella Morrissey, Margie Coate, Murray and Hughes. Soubrette to fill. Otto Cleves manager.

"Bits O' Broadway," Jamie Coughlin, Ralph Walton, Fred Garland, Dick Knowles, Billy Smith, Alice Lawler, Gladdie Reilly, May White and Edna Archer. Added attraction to be announced later. Emmett Callahan manager, Julius Michaels business manager.

"Step Lively Girls," Charlie Ahearn, Will H. Kennedy, Jay C. Flippen, Jos. Holland, Evelyn Cunningham, Patti Moore, Florence Talbot, Vivian Carson and the Ahearn Troup of Cyclists. Harry Shapiro manager, Julius Michaels business manager.

"Puss Puss," Ray Read, Howard Paden, Lee Hickman, Viola Bahlan, Herbie Glass, Lou Dean. Two women to fill. Lou Stark manager.

UNION WARNS MEMBERS

William McCarthy, International Secretary of the International Alliance Bill Posters and Billers of the U. S. and Canada, whose headquarters are in New York has sent word to all members of that organization that they will not allow any of its members to work with any burlesque show on either the Columbia or American Burlesque Circuits as agents, until further notice. He stated last Thursday that any agent who did work would be suspended at once. This does not affect former agents holding cards who are now managers, so long as they do not handle paper or do any of the work of an agent. They can, however, pick up any paper in the bill room that has been left over belonging to the show they represent.

THE LYONS CLOSE

Joe and Sadie Lyons closed at Kahn Union Square last Saturday night and left at once for the West to start rehearsals with one of Irons and Clamage shows. James X. Francis opened at the Square Monday as straight man. Francis was at this house several years ago.

LEW ROSE IN STOCK

SIOUX CITY, Ia., Aug. 13.—Lew Rose opens in burlesque stock this city tomorrow. He is featured and doing the principal comedy, also producing the shows. Rose recently closed a ten weeks' engagement in stock at South Omaha.

PLATT WITH "SUNSHINE GIRLS"

Ben Platt, formerly Ben Howard and Ethel Deveau are playing with a "tab" in the Northern part of New York State, called "Sunshine Girls." They are working in Ogdensburg this week.

MARGARET COSTELLO

Margaret Costello last season with the "Best Show in Town," was married on July 12 to James Clark, a non-professional, in Baltimore. The couple are making their home in that city.

CATLIN & HALL IN NEW ACT

Margie Catlin and Lee Hall are doing a new act in which Miss Catlin is featured. They will appear in it at one of the New York vaudeville houses shortly. Jack Lait is handling the act.

SEDEL BENNETT ON SUN TIME

Sedel Bennett, who has been doing a "single" in vaudeville in the Middle West has been booked by her agent, Jack Hubb, to open on the Gus Sun Time in Cleveland, August 15th.

ELMER BROWN WITH "SOME SHOW"

Joe Levitt has engaged Elmer Brown for straight man with his "Some Show." Brown was with one of Hurtig and Seamon's attractions several seasons ago.

LORETTA AHEARN SIGNS

Loretta Ahearn, last season with "Jingle Jingle," has been signed by Sam Howe for his "Big Show" on the Columbia circuit as soubrette.

SIGN WITH REEVES

Al Reeves has appointed Moe Siegerman agent for his show and he also announces that Frank L. Smith will be his treasurer.

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Violin and Piano Leaders and Carpenters
46 WEEKS' ENGAGEMENT
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WANTED CHORUS GIRLS
$30.00 PER WEEK
Everything Furnished Wonderful Engagement
APPLY IN PERSON DAVE MARION ENTERPRISES
Room 703 Columbia Theatre Building, New York

TO PROMOTE THEATRES

ALBANY, N. Y., Aug. 13.—The Playboy Company of Manhattan filed articles of incorporation with the Secretary of State this week. Its purposes are more particularly to engage in the promotion of repertory theatres in the United States following the example of the established European repertory theatres. The enterprise intends to operate a repertory theatre in New York City.

The following are named as the directors and stockholders, Cornelius C. Webster, Forrest J. Hyde, H. Preston Morris, Gladys Hurlbert and Ferrell S. Peely of New York City.

GEO. MACK AT HARBOR INN

ROCKAWAY PARK, L. I., Aug. 12.—George C. Mack is singing at the Harbor Inn, this place, every evening with Landau's Unique Five Orchestra. Mack will start rehearsals next week with Dave Marion's Own Show as straight man. He and his wife Rose Bernard, soubrette with the same company, have been spending their vacation at this place.

TORONTO STOCK REHEARSING

The stock company which is to open at the Star Theatre, Toronto, on Aug. 29, under the direction of George Walsh, left New York Sunday. Those who were in the party were George Walsh, Jack Ormsby, Larry Larrivee, Billy Sun, Miss Maybelle, Dolly La Salle, Bessie Miller and the Star Trio. They start rehearsal August 18.

GIVES UP "LOVE DREAMS" PART

Bertie Beaumont, who rehearsed a part in "Love Dreams," to be produced shortly by Oliver Morosco, turned in her part as being unsuited to her style of work.

Miss Beaumont is of the fast and snappy type, and the part called for a more placid and phlegmatic manner; Ella St. Clair has been engaged in her place.

BURLESQUE FOR OSWEGO

OSWEGO, N. Y.—Aug. 15.—The Richardson Theatre, which opened its season recently, has announced a burlesque policy starting September 8th. It will play American wheel shows every Thursday for the remainder of the week.

HARMONY GIRLS SIGN

Three Harmony Girls, who were signed by William S. Campbell for his "London Belles" for the coming season, have cancelled on account of the illness of one of the members of the trio.

SIGN FOR HARVEST TIME

Hawthorne and Cook have been engaged by Jean Bedini for Harvest Time. They have been playing vaudeville.

RAY LEAVETT SIGNS

Ike Weber booked Ray Leavett with Barney Gerard's "Girls de Looks" for this season.

WHALEN AND FERNS TEAM UP

Harold Whalen has joined Bob Ferns and open Thursday in vaudeville at Lancaster, Pa.

"SONYA" SCORES BIG HIT

"Sonya," a romantic play in three acts, by Eugene Thomas Wyckoff, founded on the Polish play by Gabryela Zapolaka, was presented at the Stamford Theatre by Marc Klaw, who provided for a brief tour of the play on the road before bringing it to New York.

Harrison Grey Fiske, who staged the piece has paid great attention to detail, and evidently no pains were spared to make it a finished production. The action takes place in the last quarter of the nineteenth century, when thrones and kings were much more plentiful than at the present time. The scene—used in the three acts—is the apartment of Prince Alexander, heir apparent to a kingdom somewhere in the eastern part of Europe. The prince, who is being prepared under the direction of a rugged uncle to succeed his father as king is presented as a lovely youth hedged about by the usual barriers that separated royalty from the common people before the days that kings became a little more human and democratic. Because of a joke perpetrated by the Prince's cousin, with the intention of making the prince forsake the path of virtue, there came to the prince a young dancing girl totally different from those of her company. The cousin's plans miscarried and Prince Alexander and Sonya, the dancer became friends and companions. The Crown Prince is made more cheerful and is led into a better understanding of his people. He falls in love with Sonya, of course, and at the critical moment, proves his love for her by refusing to become a party to a prearranged marriage, and determines to wed Sonya, whose sincerity has won over the crabbed uncle who had threatened to force the abdication of Alexander. The Prince Michael, has had a romance of his own in his younger days. Prince Paul is next in line of succession, would make a poor king indeed.

The romance was splendidly acted, by a notable cast. The one in the leading role has been seen in several well known productions. Violet Heming, the only woman in the cast, has a great part to which she gives an artistic accomplishment of a high order, with a pleasing presence and sweet voice. Mr. Kruger, as the Crown Prince, is as attractive as any Royal Highness, and his acting was superb. Prince Michael done by W. H. Thompson, recalls the old warrior who used to adorn the pages of fiction. Edward Emory is excellent as Prince Paul. Joseph MacCaulay as the King, who is about to die, makes his appearance for only a few minutes, but leaves a highly pleasing impression.

SINGER IS HELD UP

The police are investigating what is believed to have been an attempted assault by three men on a woman giving her name as Margaret Smith, thirty-five, a cabaret singer, of No. 220 West 126th street, early yesterday morning on a lonely spot on Gunhill road near Jerome avenue.

A man giving his name as Thomas Dwyer, twenty-two, of No. 300 West 144th street, is held in connection with the case, charged with felonious assault and violation of the Sullivan law. His two companions whom the woman said she knew only slightly, escaped when Patrolman Kline of the Bronx Park Station arrived.

MATTY WHITE
WITH JACOBS AND JERMON THIS SEASON

STRAIGHT MAN WITH GEO. JAFFE'S CHICK CHICK
JACK H. ALTON
ON MY WAY TO NEW YORK GET ME THERE
DIRECTION LOU REDELSHEIMER

WITH TOM SULLIVAN'S MONTE CARLO GIRLS
GRACE GOODALE
Thanks to Grace Goodale

BILLY SUN
THE SUN OF A GUN, NO RELATION TO GUS

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE EX.

NEW YORK CITY

Palace—Jean Granese—Four Amaranths—Jack McGowen—Two Little Pals—Ruth Budd—Eddie Foy & Family—Ivan Bancoff & Co.—Victor Moore & Co.—Rob't Emmett Keane & Claire—Whitney.

Riverside—Three Lordens—Haig & Lavere—"Sawing Thru A Woman"—Bert Fitzgibbon—Courtney Sisters & Co.—Espe & Dutton—Herman Timberg—"Fragments."

81st Theatre—Stella Terry—Dressler & Klaiss—D. D. H.—Primrose Semon & Conrad—Miller Girls—Jas. & Etta Mitchell.

Broadway—Jack Tradner—Arnold & Lambert.

Hamilton (Second Half)—Donald Sisters—Lew Hawkins.

Jefferson (First Half)—Donald Sisters—Lew Hawkins—May Wirth & Co.

Coliseum (First Half)—Mason & Shaw—Joe Cook—Alex. Bros & Evelyn. (Second Half)—Reck & Rector—Toto—Wilton Sisters.

Regent (First Half)—Jack McAauliffe. (Second Half)—Princess Rajah.

Fordham (First Half)—Reck Rector—Toto—Wilton Sisters. (Second Half)—Margaret & Alvarez—Joe Cook—Alexander Bros. & Evelyn.

58th Street (First Half)—West & Van Siclen—Gardner & Leeder. (Second Half)—Otto, Bess & Otto—Trovello—Coogan & Casey.

Yonkers (First Half)—Edler Sisters—Trovello—Coogan & Casey. (Second Half)—David Quixans—Gardner & Leeder.

BROOKLYN

Orpheum—Wm. Brack & Co.—Armanda Brown—Whipple, Houston & Co.—Fred Allen—Josephine Victor & Co.—Wylie & Hartman.

Bushwick—John & Nellie Olms—Spencer & Williams—Sam Liebert & Co.—The Chic Girl—Jos. & Wm. Mandell—Joe Darcy—A Dress Rehearsal.

Far Rockaway—Mason & Shaw—Van Hoven—Clara Howard—Music Land.

ATLANTIC CITY

Garden Pier—Lynch & Zeller—Rolls & Royce—Richard Keane—Margaret Young—Jane & Kath. Lee—Harry Delf—Harry Harkins.

BOSTON

Maryland—McFarland & Palace—Sully & Houghton—Kellam & O'Dare—The Le Fevress.

DETROIT

Temple—Ja Da Trio.

PORTLAND

Keith's—Fenton & Fields—James J. Morton—Chong & Moey—Walter Fisher & Co.—Peronne & Oliver.

PHILADELPHIA

Keith's—Tarzan—Frank Wilcox & Co.—Bernard & Garry—Ed. Janis Revue—Reddington & Grant—Davis & Pille—Marion Harris & Co.—Chas. Olcott & Mary Ann.

WASHINGTON

Keith's—Perez & Marguerite—Paul Decker & Co.—Joe Towle—Fradkin & Jean Tell—Powers & Wallace—Santos & Hayes Revue.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Frisco & McDermott—Dolly Kay—Carl McCullough—Muller & Stanley—Farrell Taylor & Co.—Gufoyle & Lange—Miniature Revue—Green & Myra—Clairmont Brothers.

State Lake—Singer's Midgets—Moore & Jane—"Summertime"—Higgins & Braun—Sig. Friscoe—Casey & Warren—Frank Farron—Wilbur & Adams.

DULUTH

Orpheum—Juggling Nelson—Carlisle Blackwell & Co.—McKay & Ardine—Bennett Sisters—Carlton & Ballew—Neal Abel—Quixey Four.

DES MOINES

Orpheum—Ed. Marshall—Schichtl's Mannikins—Barry & Whitledge—Who's My Wife—Moran & Mack—Winton Bros.—Harry Langdon & Co.

DENVER

Orpheum—"On Fifth Avenue"—Bailey & Cowan—Geo. Yoeman & Lizzie—Marion Weeks & Barron—Sultan—Texas & Walker—Billie Miller & Co.

Orpheum—Edmonton & Balg—Bushman & Bayne—York & King—Watts & Hawley—Henry & Moore—Clifford Wayne & Co.—Galetti's Monkeys—Barbette.

LOS ANGELES

Orpheum—Gus. Edwards & Co.—Jack Inglis—Lady Tsen Mei—Jean Adair & Co.—Frawley & Louise—Bronson & Baldwin—Wanzer & Palmer—Jean Barrios.

LINCOLN

Orpheum—Trip to Hitland—Matthews & Ayres—Francis & Kennedy—Devoe & Hosford—Wilfred Dubois—Homer Romaine—Bradley & Ardine.

MILWAUKEE

Palace—Georgia Campbell & Co.—Lorraine Sisters & Co.— Ed. & Birdie Conrad—Jack Benny—Connelly & Francis—Dolly Waters—Coscia & Verdi—Girls of the Altitude.

Majestic—"Bubbles"—Clara Morton—Al Wohlman—Porter J. Whyte & Co.—Boyce Combe—Lew — Paul Murdock—Rose Eills & Rose—Two Sternards.

MINNEAPOLIS

Orpheum—Wood & Wyde—Aileen Stanley—Felix Adler & Francis Ross—Bert Melrose—Hugh Johnson—The Cansinos—Hughes Musical Duo.

OMAHA

Orpheum—Blossom Seeley & Co.—Byron & Haig—Melville & Rule—Joe Browning—Kara—Billy Arlington & Co.—Kitty Thomas.

SAN FRANCISCO

Orpheum—Wm. H. Crane & Co.—Casting Lamys—Flanagan & Morrison—Scanlon, Denno Bros. & Scanlon—Haruko & Onuki—Louise Dresser & Jack Gardner.

ST. PAUL

Orpheum—Pielert & Scofield—Harry Conley & Co.—Bob La Salle—Helen Keller—Mel Klee—Gelli Troupe—Libonati.

SIOUX CITY

Orpheum—Van Horn & Inez—Tempest & Sunshine—Avey & O'Neil—Lowers-Walters & Crocker.

WINNIPEG

Orpheum—Frisco—Princeton & Watson—Gautier's Bricklayer—Millard & Marlin—Quixey Four—Lou & Fay Durbyelle.

F. F. PROCTOR

Week of Aug. 15

NEW YORK CITY.

Fifth Avenue (First Half)—Patricola—Carpos Brothers—Jewell Raymonds—Dave Harris Band. (Second Half)—Jack McAuliff—3 Lordons—Magic Fan.

125th Street (First Half)—Mark & McDermott—Kay Neilan—Hawthorne & Cook—Evelyn Phillips—Holliday & Willette. (Second Half)—Carroll & Goodman—Patricola.

58th Street (First Half)—Jas. & Bessie Aiken—Espe & Dutton—Berk & Sawn—King & Irwin—Andy & Louise Barlow—Dora Hilton & Co. (Second Half)—Castillians—Flo Lewis—Jimmy Dunn—Murile Dae & Co.—Billy Lookfarb & Co.

23rd Street (First Half)—Hill & Sylvania—Keegan & O'Rourke—Miller & Fair—Carroll & Goodman. (Second Half)—Cutty & Nelson—Hawthorn & Cook—Jean Sothern.

Yonkers (First Half)—Inman & Lyons—Joe Towle—Lovenberg Sisters & Neary—Billy Lookfard & Co.—Chief Blue Cloud & Co. (Second Half)—Espe & Dutton—Berk & Sawn—King & Irwin—Gertrude Morgan.

Mt. Vernon (First Half)—Toto—Josephine Victor & Co.—Frank Sabine Co. (Second Half)—Fragments—Bill Robinson—Aeroplane Girls—Primrose Seamon & Co.—Davis & Darnell.

NEWARK.

(First Half)—Bessie Rempel & Co.—3 Lordons—The Magic Fan—David Quixanos Co.—Ned Norworth & Co.—Castillians—Handers & Millis. (Second Half)—Kay Neilan—Dave Harris Band.

SCHENECTADY.

(First Half)—3 Martells—Cooper & Lacy—Bob Ferns & Co.—Lydell & Gibson—Cartmell & Harris. (Second Half)—3 Kitaro Brothers—Chas. Tobin—Carl & Inez—Warren & O'Brien—Rolff Revuette.

TROY.

(First Half)—Franklyn Charles & Co.

B. F. KEITH VAUD. EX.

Week of Aug. 15, 1921

NEW YORK CITY.

Harlem Opera House (First Half)—Flo Lewis—Who's My Wife?—Sheila Terry & Co.—Aeroplane Girls—Webb & Hall. (Second Half)—Inman & Lyons.

CONEY ISLAND.

Hendersons (First Half)—Elsie La Bergere. (Second Half)—Anderson & Burt—Loney Haskell—J. Rosamond Johnson—Menitti & Sidelli—Helen Moratti—Sam Liebert Co.—Hughes & Neritt.

ASBURY PARK.

Synco—Gardner & Leedum—Peck & Parsons—Roger Gray & Co.

BOSTON.

Boston Theatre—Will Morris—Hinkle & May—Primrose Trio—Claudia Coleman—Palo & Palet.

Scolley Square—Alva Lloyd—Cooper & Lacy—John Blondy & Sister.

Washington St.—Johnny Dove—Chong & Moey.

CAMBRIDGE.

(First Half)—Carton & Tate—Spencer & Rose—Enoz Frazer. (Second Half)—Fred & Marjorie Dale—Merrill & Merrill.

HOLYOKE.

(First Half)—Herskind—Shapiro & Jordan—Warren & O'Brien—2 Rozellas—Bob Hall—3 Kitaro Brothers. (Second Half)—Jennie Middletown—Cartmell & Harris—Bob Hall—Lydell & Gibson—Percival Sisters.

HAZLETON.

Lew Ross Co.

LYNN.

(First Half)—Fred & Marjorie Dale—Charles Tobin—Spoor & Parsons. (Second Half)—Spencer & Rose—Ethel Levy Trio—Enoz Frazere.

LANCASTER

(First Half)—Nellos—Menke Sisters—Ben Smith—Rialto & Co. (Second Half)—Ed. Zola Duo—Francis & Baker—Joe Towle—7 Military Girls.

NEW BRITAIN.

(First Half)—Eugene & Finney—Cronin & Hart—Bryant & Stewart. (Second Half)—Rogers, Middle & Rogers—Loney Haskell—Martin & Moore.

NEWPORT.

(First Half)—Ethel Levy Trio—Merrill & Merrill—Gordon & Renny. (Second Half)—Carleton & Tate—James J. Morton—Spoor & Parsons.

NEW LONDON.

(First Half)—Fuller & Walsh—Joe Stanley—Rogers, Middleton & Rogers—Haig & Lavere—Martin & Moore. (Second Half)—Herskind—Cronin & Hart—Walter Hastings.

OSSINING.

Zynco—Murray Kissen & Co.—Jennings & Mazier—Martha Pryor & Co.—Lorraine Sisters.

PITTSBURGH.

Revolving Collins—Carney & Carr—Wm. Morrow & Co.—Ross & Ross—Maxwell's Quintette—Vito Aluise—Wells & Montgomery—Gordon Sisters.

JOHNSTOWN-PITTSBURGH.

(First Half)—Grazer & Lawyer—Green & Burnett—Jennier Brothers—Lewis & Meyers—Nestor & Vincent. (Second Half)—Gardner & Aubrey—P. George—Beatty & Evelyn—Anderson & Yvel—Four Ortons—Al Jerome.

SCARBORO BEACH.

Casting Campbells.

SYRACUSE.

(First Half)—Swain's Midnight Prowlers—Black & O'Donnell—Carl & Inez—Jack Roof & Co. (Second Half)—Franchini Brothers—Cooper & Lacy—Bob Ferns & Co.—2 Rozellas—Jack Roof & Co.

SHENANDOAH.

(First Half)—Ed Zolla Duo—Lillian Bernard—Hall & Fenton—Adams Thomson Girls. (Second Half)—Nellos—Menke Sisters—Ben Smith—Valda Co.

POLI CIRCUIT

BRIDGEPORT.

Poli's (First Half)—Black & White—George Wilson—Eddie Buzzell & Co.—Harry & Peggy Oakes—Carcinetti Brothers. (Second Half)—Walthon & Princeton—Peel & Cowin—Whipple Muston & Co.—Elm City Four—Brown, Gardner & Trahan.

HARTFORD.

Capitol—(First Half)—James & Etta Mitchell—Howard & Norwood—Whippel Huston & Co.—Blackface Eddie Ross—Jack Gregory & Company. (Second Half)—Black & White—Melva Talma—Robert Emma Keane & Claire Whitney—Haig & Lavere—Carcinetti Brothers.

NEW HAVEN.

Palace (First Half)—Walthan & Princeton—Peel & Cowin—Robt. Emmett Keane & Claire Whitney—Marie Caspar—Brown, Gardner & Trahan. (Second Half)—George Wilson—Harry & Peggy Oakes—Eddie Buzzell & Co.—Blackface Eddie Ross—James & Etta Mitchell.

SCRANTON.

Poli's (First Half)—Noel Lester & Co.—Nellie & Elsie Gilbert—Melodies & Steps—Sweeney & Stanley—Princess Rajah & Co. (Second Half) Lawton—Milt & Flo Wood—The Love Lawyer—Al Wohlman—Dancers Supreme.

WILKES-BARRE.

Poli's (First Half)—Lawton—Milt & Flo Wood The Love Lawyer—Al Wohlman—Dancers Supreme. (Second Half)—Noel Lester & Co.—Nellie & Elsie Gilbert—Melodies & Steps—Sweeney & Stanley—Princess Rajah & Co.

PANTAGES CIRCUIT

Week of August 21

TRAVEL.

Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

MINNEAPOLIS, MINN.

Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

WINNIPEG, MAN.

Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

REGINA AND SASKATOON, CAN.

Pantages—Rose & Moon—Agnes Jons Co.—Harry Tsuda—3 Kuhns—Rising Generation.

EDMONTON, CAN.

Pantages—King Saul—Arras Sisters—Rose Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

CALGARY, ALBERTA.

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

GREAT FALLS & HELENA, MONT.

Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

BUTTE, ANACONDA & MISSOULA, MONT.

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

SPOKANE, WASH.

Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

WALLA WALLA AND NO. YAKIMA, WASH.

Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

SEATTLE, WASH.

Pantages—Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

VICTORIA, B. C.

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

VANCOUVER, B. C.

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Taugnay—Anita Arliss & Co.

TACOMA, WASH.

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

PORTLAND, OREGON

Pantages—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

TRAVEL

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

SAN FRANCISCO, CAL.

Pantages—Amorous & Oboy—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

OAKLAND, CAL.

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

LOS ANGELES, CAL.

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Baro—Making Movies.

SAN DIEGO, CAL.

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

LONG BEACH, CAL.

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

SALT LAKE CITY, UTAH

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xocill.

OGDEN, UTAH

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

DENVER, COLO.

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

B.F.KEITH CIRCUIT

EDITH HELENA

Greatest Vocal Range in World

GENE HUGHES, Palace Theatre Bldg.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Ergotti & Herman—Pop-O-Mint Revue—Chadwick & Taylor—Ronair & Ward—Jack Strauss—Paul & Pauline. (Last Half)—Harmon & Harmon—Seven Musical Spillers—Gertrude George—Lane & Freeman—Belle & Eva.

Victoria (First Half)—Hashi & Osci—Jason & Harrigan—Rolland & Ray—Lou Cooper—Dance Creations. (Last Half)—Al. Carpe—Mr. and Mrs. Sidney Payne—Babe LaTour & Co.—Bard & Pearl.

Lincoln Square (First Half)—Harry & Anna Scranton—Chas. Reilly—Glenn & Richards—Wilson & MacAvey—Norvell Bros. (Last Half)—Dell & Gliss—Conley & St. John—Geo. Stanley & Sisters—Dunham & Williams—Hubert Kinney & Co.

Greeley Square (First Half)—LaBelge Duo—Harmon & Harmon—Harris & Stanley—Musical Rowellys—Rucker & Winifred—Ling & Long. (Last Half)—Siegrist & Darrell—Carter & Buddy—Playmates—Hughie Clark.

Delancey Street (First Half)—Carter & Buddy—Whittle & Co.—Hughie Clark—Hubert Kinney & Co. (Last Half)—Mammy—Ergotti & Herman—Norvell Bros.—Stanley & Harris—Nakae Japs.

National (First Half)—Little Yoshi & Co.—Exposition Jubilee Four—Mr. & Mrs. Sidney Payne—Callahan & Bliss. (Last Half)—La Favre & Jean—Glenn & Richards—Allen & Sweeney—Rucker & Winifred—Corinne & Co.

Orpheum (First Half)—Belle & Eva—Babe LaTour & Co.—Allen & Sweeney—Seven Musical Spillers—Bard & Pearl. (Last Half)—Little Yoshi & Co.—Allen & Jones—Hart & Helene—Lambert & Fish—Dance Creations.

Boulevard (First Half)—Al. Carpe—Playmates—Texas Comedy Four—Nakae & Co. (Last Half)—Jason & Harrigan—Jack Strauss—Rolland & Ray—Musical Rowellys.

Avenue B (First Half)—Billy Kinkaid—De Bell & Waters—Dunham & Williams—Gypsy Trio. (Last Half)—Fields & Fink—Norvell Bros.

YORK AND MAYBELLE

JUST SIGNED CONTRACTS FOR TWO YEARS. "WATCH" THIS SPACE

CAPT. ADAMS ODIVA AND SEALS

Now playing a 12-week engagement in England. Sailing from England, September 1, for Sydney, Australia, to fill a 60-week contract with Ben Fuller Circuit.

THE CRESCENT COMEDY 4

In The Avon Comedy Four's Former Success

THE NEW TEACHER

Booked Solid Thanks to MR. LUBIN

LOTTIE GEE

PRIMA DONNA

WITH "SHUFFLE ALONG"

Now Playing 63rd St. Music Hall

Louis Berkoff and SISTER Frieda

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$30.00 PER WEEK
Everything Furnished Wonderful Engagement
APPLY IN PERSON DAVE MARION ENTERPRISES
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TO PROMOTE THEATRES

ALBANY, N. Y., Aug. 13.—The Playboy Company of Manhattan filed articles of incorporation with the Secretary of State this week. Its purposes are more particularly to engage in the promotion of repertory theatres in the United States following the example of the established European repertory theatres. The enterprise intends to operate a repertory theatre in New York City.

The following are named as the directors and stockholders, Cornelius C. Webster, Forrest J. Hyde, H. Preston Morris, Gladys Hurlbert and Ferrell S. Peely of New York City.

GEO. MACK AT HARBOR INN

ROCKAWAY PARK, L. I., Aug. 12.—George C. Mack is singing at the Harbor Inn, this place, every evening with Landau's Unique Five Orchestra. Mack will start rehearsals next week with Dave Marion's Own Show as straight man. He and his wife Rose Bernard, soubrette with the same company, have been spending their vacation at this place.

TORONTO STOCK REHEARSING

The stock company which is to open at the Star Theatre, Toronto, on Aug. 29, under the direction of George Walsh, left New York Sunday. Those who were in the party were George Walsh, Jack Ormsby, Larry Larrivee, Billy Sun, Miss Maybelle, Dolly La Salle, Bessie Miller and the Star Trio. They start rehearsal August 18.

GIVES UP "LOVE DREAMS" PART

Bertie Beaumont, who rehearsed a part in "Love Dreams," to be produced shortly by Oliver Morosco, turned in her part as being unsuited to her style of work.

Miss Beaumont is of the fast and snappy type, and the part called for a more placid and phlegmatic manner; Ella St. Clair has been engaged in her place.

BURLESQUE FOR OSWEGO

OSWEGO, N. Y.—Aug. 15.—The Richardson Theatre, which opened its season recently, has announced a burlesque policy starting September 8th. It will play American wheel shows every Thursday for the remainder of the week.

HARMONY GIRLS SIGN

Three Harmony Girls, who were signed by William S. Campbell for his "London Belles" for the coming season, have cancelled on account of the illness of one of the members of the trio.

SIGN FOR HARVEST TIME

Hawthorne and Cook have been engaged by Jean Bedini for Harvest Time. They have been playing vaudeville.

RAY LEAVETT SIGNS

Ike Weber booked Ray Leavett with Barney Gerard's "Girls de Looks" for this season.

WHALEN AND FERNS TEAM UP

Harold Whalen has joined Bob Ferns and open Thursday in vaudeville at Lancaster, Pa.

"SONYA" SCORES BIG HIT

"Sonya," a romantic play in three acts, by Eugene Thomas Wyckoff, founded on the Polish play by Gabryela Zapolaka, was presented at the Stamford Theatre by Marc Klaw, who provided for a brief tour of the play on the road before bringing it to New York.

Harrison Grey Fiske, who staged the piece has paid great attention to detail, and evidently no pains were spared to make it a finished production. The action takes place in the last quarter of the nineteenth century, when thrones and kings were much more plentiful than at the present time. The scene—used in the three acts—is the apartment of Prince Alexander, heir apparent to a kingdom somewhere in the eastern part of Europe. The prince, who is being prepared under the direction of a rugged uncle to succeed his father as king is presented as a lovely youth hedged about by the usual barriers that separated royalty from the common people before the days that kings became a little more human and democratic. Because of a joke perpetrated by the Prince's cousin, with the intention of making the prince forsake the path of virtue, there came to the prince a young dancing girl totally different from those of her company. The cousin's plans miscarried and Prince Alexander and Sonya, the dancer became friends and companions. The Crown Prince is made more cheerful and is led into a better understanding of his people. He falls in love with Sonya, of course, and at the critical moment, proves his love for her by refusing to become a party to a prearranged marriage, and determines to wed Sonya, whose sincerity has won over the crabbed uncle who had threatened to force the abdication of Alexander. The Prince Michael, has had a romance of his own in his younger days. Prince Paul is next in line of succession, would make a poor king indeed.

The romance was splendidly acted, by a notable cast. The one in the leading role has been seen in several well known productions. Violet Heming, the only woman in the cast, has a great part to which she gives an artistic accomplishment of a high order, with a pleasing presence and sweet voice. Mr. Kruger, as the Crown Prince, is as attractive as any Royal Highness, and his acting was superb. Prince Michael done by W. H. Thompson, recalls the old warrior who used to adorn the pages of fiction. Edward Emory is excellent as Prince Paul. Joseph MacCaulay as the King, who is about to die, makes his appearance for only a few minutes, but leaves a highly pleasing impression.

SINGER IS HELD UP

The police are investigating what is believed to have been an attempted assault by three men on a woman giving her name as Margaret Smith, thirty-five, a cabaret singer, of No. 220 West 126th street, early yesterday morning on a lonely spot on Gunhill road near Jerome avenue.

A man giving his name as Thomas Dwyer, twenty-two, of No. 300 West 144th street, is held in connection with the case, charged with felonious assault and violation of the Sullivan law. His two companions whom the woman said she knew only slightly, escaped when Patrolman Kline of the Bronx Park Station arrived.

MATTY WHITE
WITH JACOBS AND JERMON THIS SEASON

STRAIGHT MAN WITH GEO. JAFFE'S CHICK CHICK
JACK H. ALTON
ON MY WAY TO NEW YORK GET ME THERE
DIRECTION LOU REDELSHEIMER

WITH TOM SULLIVAN'S MONTE CARLO GIRLS
GRACE GOODALE
Thanks to Grace Goodale

BILLY SUN
THE SUN OF A GUN, NO RELATION TO GUS

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE EX.

NEW YORK CITY

Palace—Jean Granese—Four Amaranths—Jack McGowen—Two Little Pals—Ruth Budd—Eddie Foy & Family—Ivan Bancoff & Co.—Victor Moore & Co.—Rob't Emmett Keane & Claire—Whitney.

Riverside—Three Lordens—Haig & Lavere—"Sawing Thru A Woman"—Bert Fitzgibbon—Courtney Sisters & Co.—Espe & Dutton—Herman Timberg—"Fragments."

81st Theatre—Stella Terry—Dressler & Klaiss—D. D. H.—Primrose Semon & Conrad—Miller Girls—Jas. & Etta Mitchell.

Broadway—Jack Tradner—Arnold & Lambert.

Hamilton (Second Half)—Donald Sisters—Lew Hawkins.

Jefferson (First Half)—Donald Sisters—Lew Hawkins—May Wirth & Co.

Coliseum (First Half)—Mason & Shaw—Joe Cook—Alex. Bros. & Evelyn. (Second Half)—Reck & Rector—Toto—Wilton Sisters.

Regent (First Half)—Jack McAauliffe. (Second Half)—Princess Rajah.

Fordham (First Half)—Reck Rector—Toto—Wilton Sisters. (Second Half)—Margaret & Alvarez—Joe Cook—Alexander Bros. & Evelyn.

58th Street (First Half)—West & Van Siclen—Gardner & Leeder. (Second Half)—Otto, Bess & Otto—Trovello—Coogan & Casey.

Yonkers (First Half)—Edler Sisters—Trovello—Coogan & Casey. (Second Half)—David Quixans—Gardner & Leeder.

BROOKLYN

Orpheum—Wm. Brack & Co.—Armanda Brown—Whipple, Houston & Co.—Fred Allen—Josephine Victor & Co.—Wylie & Hartman.

Bushwick—John & Nellie Olms—Spencer & Williams—Sam Liebert & Co.—The Chic Girl—Jos. & Wm. Mandell—Joe Darcy—A Dress Rehearsal.

Far Rockaway—Mason & Shaw—Van Hoven—Clara Howard—Music Land.

ATLANTIC CITY

Garden Pier—Lynch & Zeller—Rolls & Royce—Richard Keane—Margaret Young—Jane & Kath. Lee—Harry Delf—Harry Harkins.

BOSTON

Keith's—Jean La Cross—Eddie Car & Co.—George Jessel's Revue—Dance Fantasies.

BALTIMORE

Maryland—McFarland & Palace—Sully & Houghton—Kellam & O'Dare—The Le Feyress.

DETROIT

Temple—Ja Da Trio.

PORTLAND

Keith's—Fenton & Fields—James J. Morton—Chong & Moey—Walter Fisher & Co.—Peronne & Oliver.

PHILADELPHIA

Keith's—Tarzan—Frank Wilcox & Co.—Bernard & Garry—Ed. Janis Revue—Reddington & Grant—Davis & Pille—Marion Harris & Co.—Chas. Olcott & Mary Ann.

WASHINGTON

Keith's—Perez & Marguerite—Paul Decker & Co.—Joe Towle—Fradkin & Jean Tell—Powers & Wallace—Santos & Hayes Revue.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Frisco & McDermott—Dolly Kay—Carl McCullough—Muller & Stanley—Farrell Taylor & Co.—Gufoyle & Lange—Miniature Revue—Green & Myra—Clairmont Brothers.

State Lake—Singer's Midgets—Moore & Jane—"Summertime"—Higgins & Braun—Sig. Friscoe—Casey & Warren—Frank Farron—Wilbur & Adams.

DULUTH

Orpheum—Juggling Nelson—Carlisle Blackwell & Co.—McKay & Ardine—Bennett Sisters—Carlton & Ballew—Neal Abel—Quixey Four.

DES MOINES

Orpheum—Ed. Marshall—Schichtl's Mannikins—Barry & Whitledge—Who's My Wife—Moran & Mack—Winton Bros.—Harry Langdon & Co.

DENVER

Orpheum—"On Fifth Avenue"—Bailey & Cowan—Geo. Yoeman & Lizzie—Marion Weeks & Barron—Sultan—Texas & Walker—Billie Miller & Co.

Orpheum—Edmonton & Balg—Bushman & Bayne—York & King—Watts & Hawley—Henry & Moore—Clifford Wayne & Co.—Galetti's Monkeys—Barbette.

LOS ANGELES

Orpheum—Gus. Edwards & Co.—Jack Inglis—Lady Tsen Mei—Jean Adair & Co.—Frawley & Louise—Bronson & Baldwin—Wanzer & Palmer—Jean Barrios.

LINCOLN

Orpheum—Trip to Hitland—Matthews & Ayres—Francis & Kennedy—Devoe & Hosford—Wilfred Dubois—Homer Romaine—Bradley & Ardine.

MILWAUKEE

Palace—Georgia Campbell & Co.—Lorraine Sisters & Co.—Ed. & Birdie Conrad—Jack Benny—Connelly & Francis—Dolly Waters—Coscia & Verdi—Girls of the Altitude.

Majestic—"Bubbles"—Clara Morton—Al Wohlman—Porter J. Whyte & Co.—Boyce Combe—Lew—Paul Murdock—Rose Ellis & Rose—Two Sternards.

MINNEAPOLIS

Orpheum—Wood & Wyde—Aileen Stanley—Felix Adler & Francis Ross—Bert Melrose—Hugh Johnson—The Carsinos—Hughes Musical Duo.

OMAHA

Orpheum—Blossom Seeley & Co.—Byron & Haig—Melville & Rule—Joe Browning—Kara—Billy Arlington & Co.—Kitty Thomas.

SAN FRANCISCO

Orpheum—Wm. H. Crane & Co.—Casting Lamys—Flanagan & Morrison—Scanlon, Denno Bros. & Scanlon—Haruko & Onuki—Louise Dresser & Jack Gardner.

ST. PAUL

Orpheum—Pielert & Scofield—Harry Conley & Co.—Bob La Salle—Helen Keller—Mel Klee—Gelli Troupe—Libonati.

SIOUX CITY

Orpheum—Van Horn & Inez—Tempest & Sunshine—Avey & O'Neil—Lowers-Walters & Crocker.

WINNIPEG

Orpheum—Frisco—Princeton & Watson—Gautier's Bricklayer—Millard & Marlin—Quixey Four—Lou & Fay Durbyelle.

F. F. PROCTOR

Week of Aug. 15

NEW YORK CITY.

Fifth Avenue (First Half)—Patricola—Carpos Brothers—Jewell Raymonds—Dave Harris Band. (Second Half)—Jack McAuliff—3 Lordons—Magic Fan.

125th Street (First Half)—Mark & McDermott—Kay Neilan—Hawthorne & Cook—Evelyn Phillips—Holliday & Willette. (Second Half)—Carroll & Goodman—Patricola.

58th Street (First Half)—Jas. & Bessie Aiken—Espe & Dutton—Berk & Sawn—King & Irwin—Andy & Louise Barlow—Dora Hilton & Co. (Second Half)—Castillians—Flo Lewis—Jimmy Dunn—Murile Dae & Co.—Billy Lookfarb & Co.

23rd Street (First Half)—Hill & Sylvania—Keegan & O'Rourke—Miller & Fair—Carroll & Goodman. (Second Half)—Cutty & Nelson—Hawthorn & Cook—Jean Sothern.

Yonkers (First Half)—Inman & Lyons—Joe Towle—Lovenberg Sisters & Neary—Billy Lookfard & Co.—Chief Blue Cloud & Co. (Second Half)—Espe & Dutton—Berk & Sawn—King & Irwin—Gertrude Morgan.

Mt. Vernon (First Half)—Toto—Josephine Victor & Co.—Frank Sabine Co. (Second Half)—Fragments—Bill Robinson—Aeroplane Girls—Primrose Seamon & Co.—Davis & Darnell.

NEWARK.

(First Half)—Bessie Rempel & Co.—3 Lordons—The Magic Fan—David Quixanos Co.—Ned Norworth & Co.—Castillians—Handers & Millis. (Second Half)—Kay Neilan—Dave Harris Band.

SCHENECTADY.

(First Half)—3 Martells—Cooper & Lacy—Bob Ferns & Co.—Lydell & Gibson—Cartmell & Harris. (Second Half)—3 Kitaro Brothers—Chas. Tobin—Carl & Inez—Warren & O'Brien—Rolff Revuette.

TROY.

(First Half)—Franklyn Charles & Co.

B. F. KEITH VAUD. EX.

Week of Aug. 15, 1921

NEW YORK CITY.

Harlem Opera House (First Half)—Flo Lewis—Who's My Wife?—Sheila Terry & Co.—Aeroplane Girls—Webb & Hall. (Second Half)—Inman & Lyons.

CONEY ISLAND.

Hendersons (First Half)—Elsie La Bergere. (Second Half)—Anderson & Burt—Loney Haskell—J. Rosamond Johnson—Menitti & Sidelli—Helen Moratti—Sam Liebert Co.—Hughes & Nerritt.

ASBURY PARK.

Synco—Gardner & Leedum—Peck & Parsons—Roger Gray & Co.

BOSTON.

Boston Theatre—Will Morris—Hinkle & May—Primrose Trio—Claudia Coleman—Palo & Palet.

Scolley Square—Alva Lloyd—Cooper & Lacy—John Blondy & Sister.

Washington St.—Johnny Dove—Chong & Moey.

CAMBRIDGE.

(First Half)—Carton & Tate—Spencer & Rose—Enoz Frazer. (Second Half)—Fred & Marjorie Dale—Merrill & Merrill.

HOLYOKE.

(First Half)—Herskind—Shapiro & Jordan—Warren & O'Brien—2 Rozellas—Bob Hall—3 Kitaro Brothers. (Second Half)—Jennie Middletown—Cartmell & Harris—Bob Hall—Lydell & Gibson—Percival Sisters.

HAZLETON.

Lew Ross Co.

LYNN.

(First Half)—Fred & Marjorie Dale—Charles Tobin—Spoor & Parsons. (Second Half)—Spencer & Rose—Ethel Levy Trio—Enoz Frazere.

LANCASTER

(First Half)—Nellos—Menke Sisters—Ben Smith—Rialto & Co. (Second Half)—Ed. Zola Duo—Francis & Baker—Joe Towle—7 Military Girls.

NEW BRITAIN.

(First Half)—Eugene & Finney—Cronin & Hart—Bryant & Stewart. (Second Half)—Rogers, Middle & Rogers—Loney Haskell—Martin & Moore.

NEWPORT.

(First Half)—Ethel Levy Trio—Merrill & Merrill—Gordon & Renny. (Second Half)—Carleton & Tate—James J. Morton—Spoor & Parsons.

NEW LONDON.

(First Half)—Fuller & Walsh—Joe Stanley—Rogers, Middleton & Rogers—Haig & Lavere—Martin & Moore. (Second Half)—Herskind—Cronin & Hart—Walter Hastings.

OSSINING.

Zynco—Murray Kissen & Co.—Jennings & Mazier—Martha Pryor & Co.—Lorraine Sisters.

PITTSBURGH.

Revolving Collins—Carney & Carr—Wm. Morrow & Co.—Ross & Ross—Maxwell's Quintette—Vito Aluise—Wells & Montgomery—Gordon Sisters.

JOHNSTOWN-PITTSBURGH.

(First Half)—Grazer & Lawyer—Green & Burnett—Jennier Brothers—Lewis & Meyers—Nestor & Vincent. (Second Half)—Gardner & Aubrey—P. George—Beatty & Evelyn—Anderson & Yvel—Four Ortons—Al Jerome.

SCARBORO BEACH.

Casting Campbells.

SYRACUSE.

(First Half)—Swain's Midnight Prowlers—Black & O'Donnell—Carl & Inez—Jack Roof & Co. (Second Half)—Franchini Brothers—Cooper & Lacy—Bob Ferns & Co.—2 Rozellas—Jack Roof & Co.

SHENANDOAH.

(First Half)—Ed Zolla Duo—Lillian Bernard—Hall & Fenton—Adams Thomson Girls. (Second Half)—Nellos—Menke Sisters—Ben Smith—Valda Co.

POLI CIRCUIT

BRIDGEPORT.

Poli's (First Half)—Black & White—George Wilson—Eddie Buzzell & Co.—Harry & Peggy Oakes—Carcinetti Brothers. (Second Half)—Walthon & Princeton—Peel & Cowin—Whipple Muston & Co.—Elm City Four—Brown, Gardner & Trahan.

HARTFORD.

Capitol—(First Half)—James & Etta Mitchell—Howard & Norwood—Whippel Huston & Co.—Blackface Eddie Ross—Jack Gregory & Company. (Second Half)—Black & White—Melva Talma—Robert Emma Keane & Claire Whitney—Haig & Lavere—Carcinetti Brothers.

NEW HAVEN.

Palace (First Half)—Walthan & Princeton—Peel & Cowin—Robt. Emmett Keane & Claire Whitney—Marie Caspar—Brown, Gardner & Trahan. (Second Half)—George Wilson—Harry & Peggy Oakes—Eddie Buzzell & Co.—Blackface Eddie Ross—James & Etta Mitchell.

SCRANTON.

Poli's (First Half)—Noel Lester & Co.—Nellie & Elsie Gilbert—Melodies & Steps—Sweeney & Stanley—Princess Rajah & Co. (Second Half) Lawton—Milt & Flo Wood—The Love Lawyer—Al Wohlman—Dancers Supreme.

WILKES-BARRE.

Poli's (First Half)—Lawton—Milt & Flo Wood The Love Lawyer—Al Wohlman—Dancers Supreme. (Second Half)—Noel Lester & Co.—Nellie & Elsie Gilbert—Melodies & Steps—Sweeney & Stanley—Princess Rajah & Co.

PANTAGES CIRCUIT

Week of August 21

TRAVEL.

Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

MINNEAPOLIS, MINN.

Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

WINNIPEG, MAN.

Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

REGINA AND SASKATOON, CAN.

Pantages—Rose & Moon—Agnes Jons Co.—Harry Tsuda—3 Kuhns—Rising Generation.

EDMONTON, CAN.

Pantages—King Saul—Arras Sisters—Rose Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

CALGARY, ALBERTA.

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

GREAT FALLS & HELENA, MONT.

Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

BUTTE, ANACONDA & MISSOULA, MONT.

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

SPOKANE, WASH.

Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

WALLA WALLA AND NO. YAKIMA, WASH.

Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

SEATTLE, WASH.

Pantages—Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

VICTORIA, B. C.

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

VANCOUVER, B. C.

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

TACOMA, WASH.

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

PORTLAND, OREGON

Pantages—The Shattucks—Stein & Smith—Clgianne Troupe—Noodles Fagin—Long Tack Sam.

TRAVEL

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

SAN FRANCISCO, CAL.

Pantages—Amorous & Oboy—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

OAKLAND, CAL.

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

LOS ANGELES, CAL.

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Baro—Making Movies.

SAN DIEGO, CAL.

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

LONG BEACH, CAL.

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

SALT LAKE CITY, UTAH

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xocitl.

OGDEN, UTAH

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

DENVER, COLO.

Pantages—Jack Dempsey—Chandon Trio—Maidle De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

B.F.KEITH CIRCUIT

EDITH HELENA

Greatest Vocal Range in World

GENE HUGHES, Palace Theatre Bldg.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Ergotti & Herman—Pop-O-Mint Revue—Chadwick & Taylor—Ronair & Ward—Jack Strauss—Paul & Pauline. (Last Half)—Harmon & Harmon—Seven Musical Spillers—Gertrude George—Lane & Freeman—Belle & Eva.

Victoria (First Half)—Hushi & Osci—Jason & Harrigan—Rolland & Ray—Lou Cooper—Dance Creations. (Last Half)—Al. Carpe—Mr. and Mrs. Sidney Payne—Babe LaTour & Co.—Bard & Pearl.

Lincoln Square (First Half)—Harry & Anna Scranton—Chas. Reilly—Glenn & Richards—Wilson & MacAvey—Norvell Bros. (Last Half)—Dell & Gliss—Conley & St. John—Geo. Stanley & Sisters—Dunham & Williams—Hubert Kinney & Co.

Greeley Square (First Half)—LaBelge Duo—Harmon & Harmon—Harris & Stanley—Musical Rowellys—Rucker & Winifred—Ling & Long. (Last Half)—Siegrist & Darrell—Carter & Buddy—Playmates—Hughie Clark.

Delancey Street (First Half)—Carter & Buddy—Whittle & Co.—Hughie Clark—Hubert Kinney & Co. (Last Half)—Mammy—Ergotti & Herman—Norvell Bros.—Stanley & Harris—Nakae Japs.

National (First Half)—Little Yoshi & Co.—Exposition Jubilee Four—Mr. & Mrs. Sidney Payne—Callahan & Bliss. (Last Half)—La Favre & Jean—Glenn & Richards—Allen & Sweeney—Rucker & Winifred—Corinne & Co.

Orpheum (First Half)—Belle & Eva—Babe LaTour & Co.—Allen & Sweeney—Seven Musical Spillers—Bard & Pearl. (Last Half)—Little Yoshi & Co.—Allen & Jones—Hart & Helene—Lambert & Fish—Dance Creations.

Boulevard (First Half)—Al. Carpe—Playmates—Texas Comedy Four—Nakae & Co. (Last Half)—Jason & Harrigan—Jack Strauss—Rolland & Ray—Musical Rowellys.

Avenue B (First Half)—Billy Kinkaid—De Bell & Waters—Dunham & Williams—Gypsy Trio. (Last Half)—Fields & Fink—Norvell Bros.

CAPT. ADAMS ODIVA AND SEALS

Now playing a 12-week engagement in England. Sailing from England, September 1, for Sydney, Australia, to fill a 60-week contract with Ben Fuller Circuit.

THE CRESCENT COMEDY 4

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Booked Solid Thanks to MR. LUBIN

LOTTIE GEE

PRIMA DONNA

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YORK AND MAYBELLE

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KEITH CIRCUIT. Watch for us next season. We will surprise you.

FORMER FILM ACTRESS SUED

BOSTON, Aug. 15.—Mrs. Frances Stuart Murphy, former film star who appeared in the leading feminine role with the late Enrico Caruso in the motion picture "My Cousin," is being sued for divorce by her husband, Joseph Murphy, a young automobile salesman, who names as co-respondent in the action Edward Rose, a young millionaire cotton-waste broker of Newton.

Murphy charges his wife with having been unduly intimate with Rose on April 1, 1920, and on several other occasions after the Murphys had been married less than two years. The Murphys were married in 1918.

Mrs. Murphy disappeared from Boston the day after it became known that her husband had broken with her. It is reported that she intends to return to the movies. Her only comment when told of her husband's suit was:

"My heart is broken."

When told of this remark, Murphy laughed scornfully.

"She is just pretending," he said. "Before I'm done I am going to make the friends of my wife and of Rose sit up and take notice. This is going to be one of the most sensational divorce cases ever brought to light in Boston."

Rose, the co-respondent, who is married, also departed from his expensive dwelling in Newton after the papers were filed in the action. Before leaving with his wife, who is standing by him, he accused Murphy of blackmailing.

"This action savors of blackmailing tactics," he said. "The facts do not justify my being named in the matter. I have not seen Mrs. Murphy in five years, when I knew her as Miss Stuart."

The former actress has had an eventful career. Before she went into the movies she ran a beauty shop in Boston. Almost as soon as she entered the pictures she was elevated to stardom, her first picture being the one she acted in with Caruso.

Murphy met her in New York at this time. He had just returned from fighting in France. He fell in love with her, and in a short while they were married. He and his young and beautiful wife settled down in a Boston flat, Murphy having gone into the automobile business. Frances Stuart left her career behind her to marry the man she loved.

Murphy said last week that their married life was very happy for a while. But then he discovered that his wife was meeting Rose when she was supposed to be at home, he declared.

Rose, who is very young, was drafted into the army in 1917, although married. When he received his discharge he went into business and rose to wealth and position in startling fashion. He is known among the business men of Newton as the "boy millionaire."

LAW SUIT OVER PAGEANT

CHICAGO, Aug. 15.—In behalf of himself as a taxpayer, and all other taxpayers in Chicago, Samuel Grossman has filed a bill in the Circuit court, alleging that city officials and other officers of the Pageant of Progress have perpetrated a fraud on the city of Chicago in connection with the pageant, also asking for a receiver to be appointed for the corporation and an accounting of its books, an injunction enjoining them from destroying the records and that all profits be given over to the city treasury.

It alleges that the defendants have arranged to split the profits of the exposition between the Chicago Boosters' Publicity Club and the Health and Sanitary exposition, the city officials made defendants being officials of both corporations.

ALBERT FUCHS TO RETIRE

CHICAGO, Ill., Aug. 15.—Albert Fuchs, owner of the Chateau Theatre Block is arranging to wind up his Chicago career by disposing of all his theatrical holdings in this city. He states that he is now negotiating for the disposal of the property and following the sale he will immediately depart for California where he plans to live in retirement. The Chateau is at present playing vaudeville through the Pantages Circuit.

STOCK FOR NEW PALACE

MINNEAPOLIS, Minn., Aug. 12.—Jack Crawford and Frank Wakefield will open a stock musical company at the New Palace Theatre this city shortly. The show started rehearsing August 8th and will open August 21st. There will be one bill a week. Wakefield is producing the show and Crawford is managing it.

The new Palace is a new house and has a seating capacity of 1,400.

BURKELL STOCK FOR DAVENPORT

DAVENPORT, Ia., Aug. 14.—Charles Burkell has disposed of his carnival show, and will settle here. He will open a dramatic stock company to be known as the Burkell Players here at the Strand Theatre on September 4. Burkell, who was formerly the largest theatre owner in the city, has not had an enterprise in town since 1914.

SIGN NON-EQUITY CONTRACTS

Wallace Munro will present Hilda Spong and Helen Freeman in two new plays this season. Miss Spong will be seen in "The Fan," a new comedy by Caillavet and de Flers, which was produced in France under the title of "L'Eventail." The play will open in Stamford, Conn., on October 3.

Miss Freeman, who took a leading part in "John Ferguson," will appear in a dramatization of H. Fish's novel, "The Great Way." This book, which scored a sensation in England, going into two editions within fifty-six hours, will shortly be published in this country.

Both Miss Spong and Miss Freeman are of the Actors' Equity Association, but no Equity Shop contracts are being signed by Mr. Munro. He stated that seven Equity members had already been signed by him, using the contract form without the "Equity Shop" clause.

Mr. Munro declared to a CLIPPER representative that he was unequivocally opposed to Equity Shop.

"I have always been in favor and in perfect sympathy with the Actors' Equity Association," said Munro, "but I absolutely refuse to turn over my business to them, as I would bind myself to do if I signed their contracts. The Equity people whom I have signed have all said that they would accept any equitable contract, and that is the kind I have given them."

BOHEMIANS OWN GREENWICH COS.

All the "Greenwich Village Follies" companies going out this season are under the sole management and ownership of the Bohemians, Inc. Through an error it was stated last week that the Greenwich Village "Follies of 1920" was to be under the management of Leffler & Bratton.

BRONX THEATRE CHANGES HANDS

The Valentine Theatre, at Fordham road and Valentine avenue, built by Max J. Kramer and leased by Grob and Knobel, has been sold to the Benanson Realty Company for $300,000. The building, on a plot 130 by 106, consists of a theatre and office building.

SHEEHAN BACK AT THE TREMONT

BOSTON, Mass., Aug. 15.—Al. Sheehan this week resumed the managership of the Tremont Theatre, where the "O'Brien Girl" is the attraction. Sheehan was presented with a number of floral tributes by friends here.

NAT'L BOARD TO CONTINUE

In answer to the query as to what will become of the National Board of Review, the former volunteer censorship organization, Wilton A. Barrett, one of its secretaries, at its offices, 7 Fifth avenue, said that the Board of Review would continue its work of passing upon motion pictures just as if no State board had been appointed through legislative action. He said that while the State of New York would naturally be affected by the new board, that the forty-three States which have no legalized board would not be affected in so far as the work of the Board of Review is concerned.

"We are going on just as we have always done," said Mr. Barrett, "and as a matter of fact the Board of Review is in a stronger position today than it has ever been. To show what I mean by that statement, the State Board of Florida, for instance, through the Governor of that State, has just appointed three persons to serve on the national advisory committee of our board.

"These members will co-operate in an official way with our board, and it means that the Board of Review is recognized in an official and legal manner by the State of Florida and that the possibility of a legalized State censorship in Florida is thereby removed. We shall go on censoring pictures in this State and will work in harmony with the State board, but our activities extending throughout the country will not be affected in the least."

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1921		1921		1922		1922	
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"	30—HOLYOKE & SCHENECTADY	"	14—RIVERSIDE, NEW YORK	"	23—PITTSBURG, PA.	"	10—MEMPHIS
SEPT.	5—ALBANY & TROY	"	21—FLATBUSH, BROOKLYN	"	30—CINCINNATI, O.	"	17—NEW ORLEANS
"	12—ORPHEUM, BROOKLYN	"	28—SYRACUSE	FEB.	6—CLEVELAND, O.	"	24—NEW ORLEANS
"	19—WASHINGTON	DEC.	5—ERIE, PA.	"	13—INDIANAPOLIS	MAY	1—FORT WORTH, TEX.
"	26—PHILADELPHIA	"	12—YOUNGSTOWN, O.	"	20—PALACE, CHICAGO	"	8—DALLAS, TEX.
OCT.	3—WEST PHILA., & CHESTER, PA.	"	19—COLUMBUS, O.	"	27—TOLEDO, O.	"	15—HOUSTON, TEX.
"	10—ALHAMBRA, NEW YORK	"	26—LOUISVILLE	MAR.	6—MILWAUKEE	"	22—SAN ANTONIO, TEX.
"	17—ROYAL, NEW YORK	1922		"	13—STATE LAKE, CHICAGO	"	29—LITTLE ROCK, ARK.
"	24—PROVIDENCE	JAN.	2—DAYTON	"	20—GRAND RAPIDS	JUNE	5—TULSA, OKLA.
"	31—PORTLAND	"	9—DETROIT	"	27—MAJESTIC, CHICAGO		

Thanks to Mr. Albee, Mr. Murdock and all the other executives of the B. F. Keith and Orpheum Circuits.
Sailing for Europe June 19th, 1922.

KOLA

THE FROGMAN

Direction

JACK FLYNN

NEW ACTS

GEORGE HOWELL AND CO.

Theatre—*Proctor's 23rd St.*
Style—*Comedy sketch.*
Time—*Sixteen minutes.*
Setting—*"Three."*

A sketch utilizing the services of two women and two men, built around an old time farce idea of the wife hiding her identity as an authoress of popular novels of the Laura Jean Libbey type from her husband. Not being able to finish a novel she is writing which requires that an old man shall be killed off, she, thinking her husband is asleep on a couch, rehearses the business with a knife and he, who has been feigning sleep, jumps up.

There is also a janitor in the cast who overhears the wife telling her sister that she must "poison the old man" and who "tips off" the husband that his supper has been poisoned.

At the conclusion of the act the wife explains that she is Phyllis Montmorency, the authoress of several books and as her husband tears up some yellow copy paper, supposed to be the manuscript of a nearly finished novel, though but a few sheets are used, the wife bemoans the fact that she will not receive the second installment of $500.00 promised from the publishers. Whereupon the husband with a fine burst of dramaticism scrambles for the papers on the floor and says "Come back to papa." —Curtain!

Act is amateurish and just small time, where it may get by. H. W. M.

GERTRUDE TAYLOR & CO.

Theatre—*Fifth Avenue.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*"One."*

Opening with the "and Co." in an introductory vocal bit, Miss Taylor made her appearance in Chinese costume to the music of "Chinatown."

A Chinese number double followed, entitled, "When the Sun Goes Down in Dreamy Chinatown."

The man then did a wop number, which was quite weak, and did a flop; following which Miss Taylor appeared in a dress of black satin and carried a fan.

She offered a selection in which she cadenzaed all over the place, but as her singing was flat it did not get over. Another number was used which did not get over any better than its predecessor, and the advisability of using two straight numbers following each other reacted to its disadvantage.

A number about roses followed that produced but negative results, and one about moonlight, in which Miss Taylor tried to counter-melody the second chorus, sent the couple off very weakly.

For no reason at all, the two returned and forced a song with a yodel twist.

The routine is poorly arranged and lacks punch, the singing was considerably off key the greater part of the time. Needs re-arrangement and lots of practice. H. W. M.

IRWIN & JANE CONNELLY

Theatre—*Riverside.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*Special in full.*

Irwin and Connelly have been doing sketches for a number of years. It has been our pleasure to have seen some of them. But never have we seen them in anything that was so utterly unsuited to them, or that was so poorly constructed and put on.

The story is that of a husband and wife, who are apparently happily married. It is given to the audience to understand, however, that all is not well. What is wrong, you say? Just this, wifie wants to spend all the money in the world because husband has a lot of it. Husband says no, don't be so extravagant, we may be broke some day, and that starts a fight. Each threatens to commit suicide, and thinks the other has done so. But in the end all ends happily for they are both alive, and hubby consents to allow wifie to be as extravagant as she wants to be.

The sketch is entitled "I Hope to Die." Irwin and Jane Connelly have done too many good acts, they are too clever to continue this act for long. It lacks laughs. True, there are a few, but there should be six times as many. It lacks punch, conviction, strength of dialogue and plot and execution. It has two clever people with reputations and successes back of them. They are experienced and better things are expected of them. S. A. K.

HAMPTON AND BLAKE

Theatre—*Regent.*
Style—*Comedy.*
Time—*Eighteen minutes.*
Setting—*One and a half settee.*

Hampton and Blake, who have not worked around here in some time, have a new act that they are showing this season. It is in our opinion much better than the act they had last year and will get them much further than their old offering did. He opens, as usual, as though he were going to do a single, and she, instead of interrupting him from the box, as she formerly did, makes her entrance from back stage, and seats herself in the wings. This, of course, disturbs the artistic temperament of our hero, and he immediately makes attempts to get the lady off stage. Needless to say there is conversation, and some cross fire, after which he offers to make an actress out of her, and she dares him to. Result, some double gags, numbers, etc., closing with a well done comedy "love" scene. The act has plenty of laughs, some refreshing material, is neatly presented, and should have little trouble holding down the three or four spot on the better bills. S. A. K.

DAVE HARRIS AND CO.

Theatre—*Regent.*
Style—*Novelty.*
Time—*Twenty-two minutes.*
Setting—*Full-special.*

In a full stage blue silk sateen cyclorama drop Dave Harris and his Jazz band are offering a novelty singing turn. Harris makes his appearance in front of the drop and tells two stories, after which he starts his act agoing. He offers impressions of different styles of entertainers, and plays a number of instruments and sings a number of popular songs. Harris has a pleasing voice, plays his instruments well, and has that knack of putting over selections that is sure fire. His band plays better than the average jazz band because it does not play as loud, and gets more music out of its instruments than most combinations of this sort do.

Aside from the new setting, the band and the new routine of numbers, the act is practically Dave Harris's single, elaborated. Harris should have little trouble getting a spot on the better time with this act. S. A. K.

BLACK AND WHITE

Theatre—*Audubon.*
Style—*Novelty.*
Time—*Ten minutes.*
Setting—*In "three."*

Two girls in abbreviated negligee, one in white and the other in black. One of the girls is discovered sitting on a bed in her boudoir and when her partner arrives, they sing a duet about the exercises that they take, etc. After the song they go into a dance which was hindered somewhat by the music which consisted of a piano. Following this they took some of the bed apart leaving it in the shape of a platform upon which they performed some acrobatic stunts, the smaller girl of the two, who did most of them, using a chair assisted by her partner. They closed doing a dance with some acrobatic and tumbling features, which went over pretty fair.

The act is a good turn for the three a day or other similar houses, and considering the fact that they will probably improve their routine as they go along, will develop into a neat little act. M. H. S.

SEGRIST AND DARRO

Theatre—*Proctor's 23rd St.*
Style—*Gymnastic.*
Time—*Six minutes.*
Setting—*"Two."*

Man and girl who do a series of gymnastic feats including hand-to-hand, and the girl doing a head stand on the man's foot.

A fair opening turn in which the girl's dressing could be improved. H. W. M.

COOGAN AND CASEY

Theatre—*Proctor's 125th St.*
Style—*Talking.*
Time—*Thirteen minutes.*
Setting—*Special in "One."*

Fellow and girl who have a lot of silly, inconsequential twaddle about love and saying good night—one "calling" the other for being "a cheap piker" and a return of compliments by the other.

A sample of the comedy that should have been buried in peace long ago is speaking of a watch with no hands. "Times were hard so I had to lay off the hands," and another the painting of the doors of a house with black paint and the father saying "Go, boy; never darken my doors again."

At the finish of the act the girl, who has left the fellow, comes out of the house to place the milk bottles, and suddenly discovers the door has snapped and asks the fellow whom she has just "called" to get in through the window and open the door. Fellow enters window—crash inside—entrance through door—"Your father woke up" and a song brought the offering to a conclusion.

Weak for even the small time; the two need an entirely new act. H. W. M.

BARNES AND WORSELY

Theatre—*Audubon.*
Style—*Talking and Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

The comedian of this combination is Barnes, formerly of Barnes and Freeman, who is still doing the same character and Hebrew comedy. The straight man is Billy Worsely, late of Worsely and Rogers, but better known through his connections as straight man for Jimmey Hussey for many years.

The new combination of Barnes and Worsely is a good one, and although the act was only two weeks old when reviewed, it showed big time qualities, judging by the manner in which it collected laughs from the audience.

The talk, when dissected, has really nothing remarkably clever or sensational about it. It is just the manner in which it is delivered by these two that gets spontaneous laughs, and big ones too. Both also do some singing, Worsely going over with a wallop after a solo, and Barnes following it up with a parody.

One of the funniest bits in the act comes in a song which both start together and which Barnes stops before it is finished to put over the comedy. The two work together excellently, and will get laughs in most any house. G. J. H.

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DRAMATIC and MUSICAL

"TANGERINE" AT THE CASINO SCORES HIT OF BIG PROPORTIONS

"TANGERINE," a musical comedy in two acts, by Philip Bartholomae and Guy Bolton; lyrics by Howard Johnson, music by Carlo-Sanders. Produced at the Casino theatre, Tuesday night, August 9.

CAST

A Warden.....A. Leonard
Jack Floyd.....Harry Puck
Lee Loring.....Billy Rhodes
Fred Allen.....Joseph Herbert, Jr.
Dick Owens.....Frank Crundt
Shirley Dalton.....Julia Sanderson
Kate Allen.....Edna Pierre
Elsie Loring.....Becky Cauble
Mildred Floyd.....Gladys Wilson
Noa .....Jeannetta Methven
Clarence .....Wayne Nunn
King Home-Brew..John E. Hazzard
Akamai .....Mary Collins
Huhu .....Victoria Miles
Khilkull .....Helen Frances
Pilikia .....Nerene Swinton
Ukola .....Carolyn Hancock
Polihu .....Ruth Rollins
Aloha .....Hazel Wright
Aloha Oe.....Grace De Carlton
Tangerine Police Force
California Four

If "Tangerine" is a forerunner of the type of musical comedy that we are to see this season, playgoers are indeed fortunate, and have a very pleasant season to look forward to. Though the piece may have its faults, they are nothing in comparison to the play's good points, and is therefore the best of the shows produced this summer, from the amusement furnished, point of view anyway.

The comedy is a sort of triple play, having been written in a Langner to Bolton to Bartholomae manner, and is none the worse for its experience. Ludlow street jail is the starting point, and the South Sea Islands are there strong at the finish. The jail may be noted for its alimony club, but on the isle of "Tangerine" the domestic relation order of things is reversed and the females do all the work. The male inhabitants of the island according to the law and social custom find that they must be supported, and so things go until a revolution changes it all.

Miss Julia Sanderson, in the stellar role smiles and looks charming. She sings as well as if not better than ever and does some of the best work of her career.

Allan Kearns, a manly looking juvenile scored one of the big hits of the show and in a dance number with Becky Cauble stopped the performance completely.

Jack Hazzard, as the King of the South Sea Isles, has a role which fits him excellently, in fact he makes it do this for a large part of the dialogue was impromptu and he made the most of some clever lines plainly spoken on the spur of the moment.

Frank Crummit, sang in a pleasing tenor and this combined with the strumming of his ukelele put his song numbers over with a smash. Every one he sang scored, but two in particular, "Sweet Lady" and "Listen to Me," won encores innumerable and immediately stamped these as being the "song hits" so necessary to the success of a musical comedy.

The entire score by Carlo-Sanders is pleasing, new and agreeable without the reminiscent strain which prevails in so many musical productions.

The piece was staged by George Marion and Bert French, under the direction of Carle Carleton. Despite the prohibition stuff which is being done here and there, the play is an unusually good job from start to finish and bids fair to become the most popular of musical comedies of the season.

A hit of big proportions was scored by the piece.

"LOVE CHEF" FOR CHICAGO

Leo Carrillo will open in his new starring vehicle, "The Love Chef," at Far Rockaway, August 19, for a preliminary showing.

"HONORS ARE EVEN," NEW MEGRUE COMEDY, IS BRIGHT AND CLEVER

"HONORS ARE EVEN," a comedy in three acts, by Roi Cooper Megrue. Presented at the Times Square Theatre on Wednesday evening, August 10.

CAST

Belinde.....Lola Fisher
Vaughan Outerbridge.Horace Sinclair
The Chair Man..Laurence Redmond
Ralph Kingsland.....Pauly Kelly
A Man.....Ambrose Martin
Neigel Gordon.....Henry Mowray
John Leighton....William Courtenay
Parker.....Horace Pollock
Lucile Berkeley..Eleanor Woodruff
Georgie Halle.....Boots Wooster
David Carter.....Clifford Dempsey
Luigi.....Ralph Simone
Hannah.....Mabel Stanton

Roi Cooper Megrue's newest play is melodrama up-to-date. The action in "Honors Are Even," is not as rapid as the old time melos, but the lack is covered up by plentiful daubs of conversation—some of it good and some of it just ordinary. The hero, who is a playwright, says, as most authors say, that the author never gets the credit due him, that it is always the actor who is praised. This is one play, however, that will never cause Megrue any bitterness on this score as it is all author, from start to finish.

During one of the conversational moments in the first act, the hero, John Leighton, well represented by William Courtenay, says, when asked why he always writes plays with happy endings, that there is enough suffering and tragedy in the world without dramatizing it. "I want to make them happy, so I write plays with happy endings."

By the use of a "trick curtain," the play is introduced showing the heroine, played by Lola Fisher, getting three proposals from three different men at widely separated times and places. The villain, who later on was actually hissed by the audience, is the third proposer, and if it were not for the fact that she tells him she feels there is something "sinister" in his make-up, the audience might have assumed him to be the hero.

The dialogue is replete with pert sayings, the kind that everyone likes to hear because they are just the things everyone thinks of but never says. As an example: "Marriage is like prohibition—its all right for the other fellow, but not for me."

The bachelor playwright falls in love with the daughter of a steel-magnate, but fears to show that he loves her, because he can't see that she would reciprocate his affections. She does love him, though, and tries to get him to propose, but he thinks she is just stringing him along and doesn't ask her to marry him until the second act.

The second act takes place in the roof-bungalow home of the playwright, with the heroine alone with him. Everything is all right, however, for her nurse is there in another room, although the heroine doesn't know it. The back-drop showing electric-lighted Broadway, would do credit to an extravagantly-produced musical show.

After the playwright and the super-flapper heroine agree that they love one another, things are set awry by a misunderstanding.

Then everything is smoothed out in the third act, which is rather heavy and cumbersome.

Lola Fisher as the heroine gave a splendid performance, in view of the rather too-clever part she is given by the book, and Courtenay is everything that a hero should be. Henry Mowray played the hissed-at villain, but in the third act his accent was a great deal different than it was in the previous two. In the first two, he talked like an American, but in the third he was out-and-out English.

"MARCH HARES" AT THE BIJOU IS THOROUGHLY ENJOYABLE COMEDY

"MARCH HARES," a comedy in three acts, by Harry Wagstaff Gribble. Presented at the Bijou Theatre on Thursday night, August 11, 1921.

CAST

Ethel .....Gertrude Purcell
Mrs. Janet Rodney....Lucile Watson
Edgar Fuller.....Brandon Peters
Geoffrey Wareham.Alexander Onslow
Oliver.....Charles Warburton
Janet Rodney....Adrienne Morrison
Claude Kitts.....Norma Mitchell
The Cook.....Nellie Griffen
Mr. Brown.....Frank Dekum

The unprepared audience that sees "March Hares" will become dizzy ere the play has progressed over one-half of the first act, but after that the vertigo wears off and the Harry Wagstaff Gribble's satirical comedy becomes hugely enjoyable. With very small semblance of plot the play is yet not draggy and proceeds with the speed and roar of a subway train between stations. Everyone acts crazily, abnormally and unintelligibly, but oh, so humorously.

The exaggerated clashings of artistic temperament at times allows a sneaking suspicion to enter the spectator's mind that the various "hares" are not physically correct, but such doubt is only momentary in the swift turn and twist of situations.

The dialogue is undoubtedly a good example of what one would expect to hear in an asylum for the insane, and for that very reason is productive of much laughter. When the engaged couple break their alliance and the girl tells her former fiancee that it no longer would be right for him to live at her home, saying "you can't live under this roof," and he answers her perfectly seriously, "What's the matter with the roof?" it is queer enough to cause a laugh—not with, but at.

The play has to do with an engaged couple living with the mother of the girl. Both are teachers of elocution, being associated in their profession, and have been engaged for three years, apparently not with the intention of marrying, but simply because it seemed the proper thing to do. The girl brings home a girl friend to stay with her, whom she terms an affinity. In a fit of jealousy the man brings home a gentleman to be his "affinity." "If it's all right for you to have an affinity its all right for me to have one," he tells her.

The play increases in momentum and lunacy from the coming to the house of the two "affinities" until the two temperamentalists decide to get married. In between are interspersed several amusing and decidedly strange situations.

Alexander Onslow, as the most temperamental of them all, acts as crazily as a sane man could. In keeping with his role he "acts all over the place." Lucile Watson, as the splendid old mother, was a revelation. It is almost unbelievable that she is a young woman. Adrienne Morrison gave a splendid characterization of the temperamental fiancee. Norma Mitchell, as Miss Morrison's "affinity," has a difficult role and at times her acting was a trifle too superficial, if such is possible in the part. Brandon Peters and Charles Warburton well fitted to their more sane parts, and played well.

"SCANDAL" PRICES RAISED

George White jumped the price of seats for his attraction "The Scandals of 1921" at the Liberty to $4.40 from $3.50. This is the only example of a raise in price affected this year by any manager, all the others having reduced prices. The "Scandals" is the second highest price musical comedy on Broadway, the "Follies" bringing only $5.50. No explanation was given for this move.

"DULCY" AT THE FRAZEE IS A PLAY OF REAL DELIGHT

"DULCY," a comedy in three acts by George S. Kaufman and Marc Connelly (with a bow to Franklin P. Adams). Presented by George C. Tyler and H. H. Frazee Theatre, Saturday evening, August 13, 1921.

CAST

William Parker, Dulcy's Brother,
.....Gregory Kelly
Henry.....Harry Lillford
Gordon Smith, Dulcy's husband,
.....John Westley
Tom Sterrett, Advertising engineer,
.....Elliot Nugent
Dulcinea.....Lynn Fontanne
Schuyler Van Dyck..Gilbert Douglas
C. Roger Forbes.....Wallis Clark
Mrs. Forbes.....Constance Pelissier
Angela Forbes.....Norma Lee
Vincent Leach.....Howard Lindsay
Blair Patterson.....George Alison

In writing "Dulcy," George S. Kaufman and Marc Connelly moulded their heroine Dulcinea around the character which the columnist F. P. A. has made famous in his "Conning Tower," but, in so doing, they have made this delightful character more real than printers' ink could ever hope to do with the result that it is difficult for an audience to realize that Lynn Fontanne's "Dulcy" is a creature of the stage and not an actual living being whom we all know well.

For everyone of us knows a Dulcy in real life. The well-meaning, garrulous female whose every line is a rubber-stamped bromide and who means well but accomplishes havoc. Such is the Dulcy of this play who, on a week-end party, ruins her husband's business ventures by putting her foot in at the wrong time, but who, later, turns the tables and brings bigger success to her husband by more bungles on her part which are mistaken by others for cleverness.

As much as you grow impatient with this rattle-brained woman, you can't help but loving her—just as her husband does—and when the curtain rings down on the last act, you are rather sorry to leave her. The three hours in her company were well spent.

Such a play cannot help but be chatty. On several occasions you fear for the author that it is going to become too chatty, but it always saves itself with some new situation that takes it off of thin ice and lifts it higher even than before.

Laughs there are aplenty, most of them gotten from Dulcy herself and from a series of very funny complications. But others also add their mite to the fun.

There is Dulcy's brother portrayed by Gregory Kelly, who makes almost every line count for a laugh in a small but amusing role. Then there is Howard Lindsay, who, in the role of a moving picture scenario writer, brings a new type to the stage. In the second act, the biggest scenes are his, and his clever handling of the part brings screams of laughter. Elliott Nugent, as a young advertising man, is most capable, and Wallis Clark, in the role of a hard-boiled financier, snorts and rants with just the right light and shade.

Norma Lee is more pretty than convincing in an ingenue part, and Constance Pellissier is rather colorless in the role of the financier's wife, but when, on the whole, the play is so delightful, why look for weeds in such a beautiful garden of flowers, as Dulcy might say!

BERNHARDT VERY ILL

PARIS, Aug. 14.—Sarah Bernhardt, who is ill at her country home outside of Paris, is to undergo an operation, according to reports published in Paris newspapers. She fell ill while she was rehearsing Gabriel D'Annunzio's dramatic poem, "La Gloir," which she had intended to present in London.

ORCHESTRA NEWS

CARR AT THE SHELBURNE

Jimmy Carr and his ten piece jazz band have closed at the Pelham Heath Inn and are now at the Shelburne Hotel, Brighton Beach, where Mr. Carr is musical director. Mr. Carr formerly did a turn in vaudeville and productions, being known as "Eddie Cantor's Cousin." The combination will continue to make phonograph records in their spare time.

SAXI HOLTZWORTH FOR VAUDE.

Saxi Holtzworth and his "Harmony Hounds," who recently completed their engagement at Stauche's, Coney Island, is reheasing a new musical act that will be seen in vaudeville shortly.

Al Striker is staging the piece which will also feature Myrtle Howard, who was formerly with Tom Patricola.

NOVELTY ORCHESTRA BOOKED

The "Czecho-Slovak Orchestra," under the leadership of Philip Gordon, has been booked by the Al Herman Amusements, Inc., for an indefinite run at Bonjiovanni's Gardens, Wildwood, Penn. The orchestra is an eight-piece combination that have a unique assortment of instruments, not generally used by orchestras in this country.

HADLEY WITH SAN CARLO

Henry Hadley, composer and conductor, has accepted the invitation of Fortune Gallo to act as guest conductor of the San Carlo Grand Opera Company when the latter opens its four weeks run at the Manhattan Opera House on September 26.

OSCAR RADIN CELEBRATES

Oscar Radin, musical director for "The Last Waltz," last week celebrated his 5,000th appearance as an orchestra conductor in New York. He has directed twenty Winter Garden revues for the Shuberts.

BRYMN'S BAND IN ST. LOUIS

Tim Brymn has sent his Creole Jazz Band to St. Louis, where it will open at one of the leading resorts. The band is a ten piece combination and will be under the leadership of Sam Patterson.

SANDERS FOR WM. PENN HOTEL

Ben Sanders, whose Five Original Syncopators are playing at the Pre-Catelan, is considering an offer to go to the William Penn Hotel, at Pittsburgh, Pa.

PETERS AT THE AMBASSADOR

Oscar Peters, who succeeded Paul Whiteman at the Amabssador last season, is still appearing at the hotel with his orchestra.

"ORESTE" IS MANAGER

"Oreste," who was formerly pianist at the Garden, New York, is now managing several musical combinations.

NEW ORLEANS LEADER IN N. Y.

Milton Shott of "Kid Rena's Jazz Band," who play at the Old Spanish Fort on the shores of the New Orleans Lagoon, is in New York trying to pick up some new wrinkles in the art of jazz music. Shott may sign a contract to bring his band north if he can get a contract satisfactory to himself and band. One wrirkle in force in the Old Spanish Fort is that the song or selection that is being played by the band is displayed on a large electric sign so that any dancer or diner knows what the number is.

SALARY CUT FOR ORCHESTRA

The orchestra playing at the Ritz-Carleton Hotel, Philadelphia, has been given notice that they will have to take a 20 per cent cut in salary, according to a telegram received here by Sam Brown, leader of the orchestra, who was in New York this week. Mr. Brown hurried back to Philadelphia immediately on receipt of the telegram, but would make no statement beyond the fact that it was "sad news."

COMMUNITY ORCHESTRA FORMING

WASHINGTON. D. C., Aug. 15.—Harry L. Katz, manager of the Washington Concert Bureau, is forming a community orchestra, composed of young local musicians who have appeared publicly only infrequently. Meetings will be held each week of the musicians who desire to enter the orchestra and the best of them will be selected.

SENATE BAND AT OUTING

J. Bernard Ebert's Senate Band supplied the music for the Masonic Outing at Dexter Park, Brooklyn, last Saturday. Music and professional talent was contributed by many music publishers, Prof. Ebert's Orchestra being the hit of the entertainment, however.

FORMS INDUSTRIAL BAND

Jos. G. Abramson, of the New York University Orchestra Club, is now organizing a musical combination for the L. R. Steel Corporation. This combination will endeavor to demonstrate the value of music as applied to business.

AMERICANS AT DEAUXVILLE

MONTREAL, Canada, August 15.—The Castle House Orchestra, under the management of Ban-Joe Wallace, opened last week at the Embassy Country Club at Deauxville, right outside the city.

HAYES IN ATLANTIC CITY

Billie Hayes and his Versatile Serenaders, are at the Steeplechase Dance Hall in Atlantic City.

PAUL BEISE IN CHICAGO

Paul Beise has returned to Chicago, having completed a successful engagement at Reisenweber's.

NEW ACTS

EDWARD ORMSBY AND CO.

Theatre—*Broadway*
Style—*Singing*
Time—*Twenty-two Minutes*
Setting—*Special in "Two."*

In an obvious attempt to get away from the hackneyed style of Jazz musical act, the present turn seems to have been constructed, and while the effort is to be applauded and the idea emulated, nevertheless the radicalism displayed has given the offering more of a concert style in spots than seems consistent with accepted vaudeville methods.

Before an "old rose" drop in "Two," a piano is seen, and singing heard off stage. The curtains part at one side and a woman is seen and heard singing to a baby in a crib, the backing style of the crib, and other details indicate, not opulence, but that the woman is well provided for. "Everybody's Lullaby," displayed some low tones of a deep contralto. The curtains at the other side of the stage parted and another woman to whom Fate has been less kind, was seen and heard singing to her baby in a wash-basket as a resting place.

The two women then sang simultaneously and harmonized but the "bit" did not get over, the lullaby proving a sleepy opening and lacking attack and punch.

Ormsby seats himself at the piano, runs over the keys, tells the audience that he is not going to play a solo, but sing. Instead of his vocal efforts at this time, however, the contralto returns in Indian costume, the background displayed at the opening previously mentioned being in accordance. The other girl makes a similar appearace on her re-entry, and while the latter plays violin, the former apparently plays a 'cello—the imitation fooling some primarily, but being evident as the "fake" was disclosed and the finish intoned vocally.

A Swedish published number that was popular around New York last season was Ormsby's contribution but it failed, partly because of its lack of youth, and partly because of his lack of ability in selling it to a vaudeville audience.

The soprano returned in a gown of fish-scales and sang and played "My Dream Melody," using a good high note for a conclusion and getting applause—the other girl in gown of black and jet and carrying a black ostrich fan, rejoined the duo and after a few bars of Schumann's "Traumerei" were played, a medley was used, the girls alternating singing with solo violin playing by the one. The violinst displayed very little on the instrument. The violin sounded sharp, strident and unmelodious in its tonal appeal.

For a finish Tosti's "Goodbye" was used, Ormsby joining in the ensemble.

Took an encore and sang an old published number and displayed poor judgment in so doing for it let them down somewhat after a fairly good amount of applause had been received.

The girls do not know how to get off, finishing their act centre, and walking at the conclusion after the manner of lyceum or chautauqua performers, and bowing to each other before acknowledging the applause of the audience. The bow to each other may be permissible, but should be done subsequent, and not prior to the first acknowledgment.

The act is entirely too long running twenty-two minutes and could stand cutting by six minutes at least; Ormsby should do more, at least enough to do to make his appearance at the final conclusion for the bows. Anything less than this does not warrant his taking part in the act, and especially being featured in the billing.

With some rearrangements more for the featured player, lots of practice on the violin or its elimination, the trio would have an act that with the playing might do nicely on the better three a day bills.

H. W. M.

KAY NEILAN

Theatre—*Regent.*
Style—*Comedienne.*
Time—*Seventeen minutes.*
Setting—*One—plain.*

Kay Neilan, a pretty little miss, whom we should judge to be from Scotland, although her speech does not betray this, has an act that should in a very short time place her in the front rank of character comediennes. She has a pleasing singing voice with a quaint heart appealing note that is sure to arouse one's sympathetic interest. She has personality aplenty, knows how to deliver a number in sure fire style, and looks like the oft maligned "million dollars." She does more dialects than most singing comediennes would dare attempt, and does them real well, not merely pecks at them as most of our singing comediennes are prone to do. She sang two numbers straight, then offered a Scotch, Irish, with a bit of Jewish thrown in, and Italian novelty numbers. For an encore she did a "wee bit of an Irish reel" that sent her off to a huge hand.

We have a feeling that this little lady could do more if she wanted to. She will be heard from shortly, and in no small way either, for here is a girl that will some day be a headliner and no mistake.

S. A. K.

INA CLAIRE GETS HOME

Ina Claire returned home from a trip to Europe last week. She will start rehearsals shortly in William Harris's new play, "Bluebeard's Eighth Wife."

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FILM MEN IN LOCKOUT

Charges that the motion picture theatres owned by members of the Exhibitors' League of New York have locked out the members of the Theatre Attendants' Union, Local No. 16,920, were made on Saturday of last week by Samuel Tullman, counsel for the union.

Mr. Tullman declared that the houses which have inaugurated the lockout are those that did not give the theatre attendants' two weeks' notice some time ago. He gave out the following statement:

"The remaining moving picture houses owned by the members of the Exhibitors' League caused the complete lockout against the ushers, managers, cashiers, ticket choppers, special officers and porters who are members of the Motion Picture Theatre Attendants Union, Local No. 16,920.

"Most of the houses began closing their doors from June 25 to August 1. The exhibitors claimed that they were obliged to close their houses on account of the business depression. It was discovered later that there was what appeared to be a conspiracy formed among the members of the Exhibitors' League to shut down their houses and discharge the union men in order to break the union.

"Several houses served two weeks' notice on their men, pursuant to the contract while others gave less than two weeks, in violation of the contract. Now the rest of the men are locked out without any notice.

"The contract between the union and the Exhibitors' League expires September 1, 1921. The exhibitors are under the impression that by taking this move at this time, they can weaken the morale of the union and gain better conditions in a new contract.

"The counsel for the union this morning will mail a letter to Mr. Silverman, secretary of the Exhibitors' League, calling a joint conference for Wednesday evening, August 17, between the union and the Exhibitors' League at the Hotel McAlpin, in order to take up the contract for 1922.

"Several of the houses, however, have opened their doors with non-union help, it was said, and have 'boasted' that they have engaged strike breakers, for which they have paid $20,000, and that if the union attempted to picket these houses these strike breakers would do their duty. In spite of this rumor the union has already placed pickets in front of these houses.

"A mass meeting is being held at the union headquarters, No. 169 East Houston street, this morning to discuss what further action shall be taken against the exhibitors."

DIVIDING CARUSO ESTATE

NAPLES, Aug. 15.—Enrico Caruso's little daughter Gloria is to be given one-half of the estate of the tenor under an agreement signed by Caruso's heirs to-day. The agreement provides for a division of the remaining half between Mrs. Caruso, and brother and sisters of the tenor.

The heirs will go to Florence to take an inventory of the estate and after that will go to America and do likewise. Although the original will made no provision for the daughter, Italian law provides that she must receive the greatest part of the estate.

OPERA IN CHAUTAUQUA

The opera, "The Pirates of Penzance," one of the Gilbert and Sullivan operas, has been placed in Chautauqua.

M. P. MEN TO FIGHT CENSORS

The Associated Motion Picture Advertisers at their meeting last week took the first step in the fight against the motion picture censorship law by directing the Board of Directors to formulate plans to aid in the seeking of the repeal of the measure. The association will meet again this week to hear the report of the directors.

Major Fiorelio H. La Guardia, president of the Board of Aldermen of New York City, addressed the meeting, and in his speech condemned the action of Governor Miller in signing the bill. He also charged that the appointments of the censors to serve on the commission were of a political nature.

"My own attitude in oposing censorship is that it places the greatest weapon for moulding public opinion in the hands of political forces." Major La Guardia said. "I am not worried to such an extent about the number of seconds the censors decree that a husband may kiss his wife, a lover his sweetheart or a mother her son. The public will be quick to see and ridicule such rulings.

"But I do see a serious danger in making the greatest agency for the dissemination of news—the screen subservient to political conflict. Today the screen is the greatest force in the world in reaching the public. It finds a hearing before a greater audience than does the press or any book of literature.

"Not only that but today the screen is the only independent medium for the expression and formation of public opinion. It is useless to say anything about the press. Just try and get a line in opposition to the policy of the owners of the newspapers and see how far you go. But the screen today is free; and professional politicians, realizing its potent force are trying to bring it under their control.

"It is easy to see how this can be done. Once the producers of motion pictures realize that their vast investment of capital is going to be under the control of politically appointed censors they are going to be anxious to meet every wish that will help them conserve their resources.

"It remains for you gentlemen to preserve for the American people this great industry you have established and to keep it clear from the domination of politicians to use for their own selfish purposes."

WILL KING COMPANY OPENS

SAN FRANCISCO, Cal., Aug. 14—The Will King Comedy Company will open its season at the Loew Casino here to-night. The initial bill will be a farce musical comedy entitled, "Peggy, Behave." In the company will be Henry Shumer, Clair Starr, Jack Russell, Ruby Lang, Ethel Soule, Jack Holden, the DeMerdsens, James G. Edwards, Jess Mendelson, and a chorus of thirty girls. The policy will be tabloids and pictures, without the vaudeville formerly run here. The initial picture will be Owen Moore in "The Chicken in the Case."

A NEW SONG

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FILM FLASHES

The total receipts of "Way Down East" to date are placed at $4,225,726.20.

Lorna Moon has been engaged by Paramount for its staff of scenario writers.

Mary Miles Minter returned recently from a trip to Europe, and is back at work again.

Lowell Sherman has been engaged to appear in a new Goldwyn picture "Grand Larceny."

Realart has secured the services of Lorna Moon; her first effort for this firm is an original story in which May McAvoy will star.

William DeMille is to picturize "Lulu Betts," the stage success from the novel by Zona Gale.

Marie Doro, who has spent several years in films, is to return to the stage shortly in a new play.

Bert Lytell is to be seen in the screen version of Lilliom which will be released in a few weeks.

Wallace McDonald has been signed by Vitagraph to co-star with Carmel Myers in a new series.

Thomas H. Ince has just completed his production of "The Cup of Life" for Associated Producers.

Rita Rogan, a child actress, has been called a "miniature Mary Pickford" by Albert Cappellani.

The title of the next Charlie Chaplin picture has been changed to "The Idle Class" from "Vanity Fair."

Robert Elliot, who played the lead in "A Virgin Paradise," has been engaged to play leads in several other features.

Pauline Fredericks was chosen as the honor guest of the "Frontier Week" celebration at Cheyenne, Wyoming.

F. B. Warren announces that the re-edited, retitled version of "Quo Vadis" will be ready for release on Sept. 11.

Mary Thurman has replaced Jackie Logan as leading woman in Dustin Farnum's latest picture, "The Primal Law."

Robert G. Vignola left for the coast last week where he will direct Marion Davies in a new Cosmopolitan production.

The death of Caruso has created an unusual demand for his one and only picture, "My Cousin," a Paramount release.

Howard Mitchell, director for Shirley Mason, was married recently to Aileen Hughes, a Los Angeles society girl.

Wallace Mac Donald has signed a contract with the Vitagraph to co-star with Carmel Myers in "Breaking Through."

The Fairbanks Twins have been engaged by the Cosmopolitan Productions for important parts in "The Beauty Shop."

Goldwyn has made arrangements for the presentation of "The Old Nest" at the Alhambra Theatre, London, England.

Earle Williams is to be starred in a production of Aquilla Kempster's novel "Salvage," to be known as "Bring Him In."

Johnny Hines has gone from two reel comedies to five reel features, just having finished a five reeler for Master Films, Inc.

Cullen Landis has been chosen to play the leading role in Goldwyn's "The Man with Two Mothers," by Alice Duer Miller.

Sixteen British film producers signed a letter of protest against the proposed American import tax upon motion picture films.

"The Son of Wallingford" will shortly be seen on the screen as the final touches are now being given by the Vitagraph Company.

Doris May has started work on "The Foolish Age," the first of a series of comedy dramas made under the Robertson Cole banner.

The title of the United States Moving Picture Corporation's second picture is to be changed from "The Threshold" to "The Atheist."

Katherine Mac Donald will shortly begin the production of Charles A. Logue's play, "The Infidel," which will be screened under Logue's direction.

Elliot Dexter has joined the Goldwyn forces and will play the leading role in "Grand Larceny" under the direction of Wallace Worsley.

Colleen Moore has been engaged by the Goldwyn firm for the Rupert Hughes' photoplay, "The Wall Flower," which will be produced shortly.

Theodore Roberts has been engaged to play in "Exit the Vamp," an Ethel Clayton picture. Roberts recently recovered from a siege of illness.

Mary Murrillo, one of the first, and best known scenario writers, has joined the staff of Robertson-Cole. She writes continuity as well as original stories.

Harry Houdini, famous escape artist, is at work on his second picture, "Haldon of the Secret Service." He wrote the script himself. Burton King is the director.

Walter McGrail, Gertrude Astor, Arthur Edmund Carewe, Adele Farrington, Margaret McWade and Ernest Butterworth are principals of the star's supporting cast.

Theda Bara is to make a twelve weeks' tour of the principal cities in the United States, appearing in motion picture houses. The tour is under direction of Lee A. Ochs.

Lois Weber and Phillips Smalley, her husband, are going on a six months' European tour. Both intend to study the production of the much discussed German film.

Charles Chaplin plans to take a six weeks' rest. For twenty-four weeks he has been busy day and night making "The Idle Class," his first picture since "The Kid."

Edwin Kimball Young, father of Clara Kimball Young, is being featured in a film by Harry Garson. He has frequently played in support of his daughter and is a former stock actor.

Pathe has just completed the picturization of "The Honor of Ramirez." Robert Bradbury directed. Tom Santchi, Ruth Stonehouse and Bessie Love and Eddie Hearn play the leads.

Hazel Dawn, who is appearing in New York at the Republic Theatre in "Getting Gertie's Garter," is also appearing on the screen at Loew's New York Theatre in "Devotion."

Robert Hichens, the English author responsible for "The Garden of Allah," has been contracted with to write an original story for screen adaptation by the Players-Lasky British Producers, Ltd.

Bessie Love, Ruth Stonehouse, Tom Lingham and Edward Hearn will be in the supporting cast of Tom Santschi in "The Honor of Rameritz" which will be released by the Pathe company, October 16.

Gloria Swanson is due in New York this week on a visit. She recently completed playing the leading feminine role in "Don't Tell Everything," with Wallace Reid and Elliott Dexter under the direction of Sam Wood.

"The Three Musketeers," Douglas Fairbanks' latest photo play, has been completed. It comprises ten reels and eight hundred and ninety-four scenes. It will be seen at the Lyric Theatre, New York, shortly.

Frank Lloyd and Harry Weill, director and assistant director, respectively, on Goldwyn's "The Sin Flood," have been working together for eight years. They celebrated by beginning work together on the new picture.

The United Musical Bureau has been opened at 1600 Broadway by Benno Rosenheimer, Harold Slutzker and Elizabeth Freeman. They will book concert artists and dancers for motion picture theatres throughout the country.

Maurine Powers, the child protegee of Director William Nigh, who has been seen in several big screen successes, will make her steller debut in "The Soul of Man," which is to be released by the Producers Security Corporation in September.

Selznick announces forty releases for the coming year. Six productions starring Elaine Hammerstein and six Eugene O'Brien and Conway Tearle, four starring Owen Moore, six specials, and twelve re-issues of Norma and Constance Talmadge films complete the list.

Alexander Salvini, grandson of the elder Salvini, and nephew of Thomas Salvini, well known in America, who died recently, has been engaged to play the principal male role in a story founded on Nero, which the company William Fox sent abroad is now making in Rome.

As soon as Wallace Reid finishes his part in "Don't Tell Everything," in which he is starred with Gloria Swanson and Elliot Dexter, he will star in "Rent Free," directed by Howard Higgin, former production manager for Cecil B. DeMille, who recently was made a Paramount director.

Harry Myers and Raymond Hatton will enact the chief character roles of the two crooks in the film version of "Turn to the Right," the stage play which Metro purchased for upwards of $700,000. Rex Ingraham, producer of the "Four Horsemen of the Apocalypse" will direct and Jack Mulhall will play the juvenile lead.

Louis B. Mayer has selected "Her Mad Bargain" as the releasing title for the Anita Stewart vehicle recently produced under the working title of "The Price of Happiness." It is an Associated First National attraction. The screen version was written by Josephine Quirk and filmed under the direction of Edwin Carewe.

Katherine Hilliker has gone out to the Goldwyn Studios at Culver City to write the titles for "Theodora," one of the Italian screen masterpieces that Goldwyn secured recently while abroad. "Theodora" came to America with no titles on the film, though a few literal translations of the Italian originals are available for Mrs. Hilliker's guidance.

Joseph Rickson, an adept at half-breed Indian parts, appears in many scenes with Henry Walthall and Pauline Starke in "Flower of the North," the James Oliver Curwood special which David Smith is directing. The company has gone North to film some special exteriors described by Mr. Curwood in the book from which this picture is being adapted.

Seena Owen, who won great praise for her work in the leading role of "The Woman God Changed," has been chosen for the leading role in "Sisters," a Cosmopolitan Production soon to be made. "Sisters" was written by Kathleen Norris and appeared in serial form in "Good Housekeeping." Robert G. Vignola, who directed "The Woman God Changed," will direct the new production.

"Lucky Carson" is the title of the picture which Earle Williams will star in immediately after "Bring Him In." "Lucky Carson" is an adaptation of the widely read novel "Salvage," by Aquilla Kempster. His current production, "Bring Him In," is a rugged and dramatic tale of the Canadian Northwest mounted police, and Williams appears as a guardian of the law.

BIG THEATRE FOR COLORED FOLK

WASHINGTON, D. C., Aug. 15.—Rufus G. Byars, who for eighteen years has been associated with the leading colored theatrical enterprises in Washington, has leased for ten years from Harry M. Crandall the New Lincoln Theatre in U street, between Twelfth and Thirteen streets.

This theater will be one of the largest motion picture theatres in the United States exclusively for colored people. The capacity will be eighteen hundred and the policy will be to show first run photoplays only. A dance hall is also being built as an addition to the theatre.

Mr. Byars has also leased for ten years the Broadway Theatre in Seventh street, a neighborhood theatre with a capacity of 750, which will be modernized in every way possible. It will show first run pictures and an excellent pipe organ will be provided for musical accompaniments to the films.

Both theatres are expected to open about the latter part of November.

GERMANY BARS COLORED FILM

BERLIN, Aug. 12.—The chief German motion picture censor to-day denied a permit to the Rhenish Women's League for the public exhibition of a 500 meter film entitled "The Black Pest," dealing with the question of colored troops on the Rhein.

The denial was made on the ground that the film was not only worthless for propaganda, but was also calculated to injure German prestige abroad.

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NEW CONTRACT

(*Continued from page* 14)

salary under this agreement a sum equal to six weeks' salary and a further sum equal to four weeks' rehearsal pay unless the rehearsal period stated in the contract shall be less than four weeks.

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9. No salary shall be paid for days upon which the Manager closes the theatre by reason of national mourning, war, fire, strikes, or lock-outs in district directly affecting the theatre, or by reason of the order of the licensing or any public authority having jurisdiction, nor for days upon which the Manager closes the theatre for a cause beyond his control, nor provided that eight weeks previous notice has been given to the artist for days upon which the theatre is closed for alterations, decorations or repairs.

BELASCO REVIVES "EASIEST WAY"

David Belasco began rehearsals this week of "The Easiest Way," which he is reviving with Frances Starr again in the stellar role. In the supporting cast will be Joseph Kilgour and Laura Nelson Hall, who were in the original piece; Robert Kelly, John P. Brown and Marion Kerby.

GRANVILLE AND BAYES IN LONDON

LONDON, Eng., Aug. 13.—Bernard Granville and Nora Bayes have been added to the cast of "After Dinner," a current revue at the Lyric. Both were enthusiastically received by press and public, although many of the writers made comment on some of Miss Bayes mannerisms.

MAY UNIONIZE BURLESQUERS

Harry Mountford, head of the American Artists' Federation, will make a drive to unionize the burlesque performers within the next few weeks, according to report. It is expected that he will call a meeting of the burlesque people for this next week.

WOODS OPENS "PINK SLIP"

ASBURY PARK, Aug. 15.—A. H. Woods opened a new play here tonight at the Main Street Theatre. The show, called "The Pink Slip," starring Bert Williams, will go into the Apollo Theatre, New York, on September 5th.

ALBEE STOCK CLOSING

PROVIDENCE, Aug. 15.—The Albee Stock Company's season at the E. F. Albee Theatre comes to an end September 3rd. The regular fall and winter season of Keith Vaudeville will begin Monday, September 5.

OPERA HOUSE IN MOURNING

For the first time in the history of the Metropolitan Opera House, the front of the theatre is heavily draped with festoons of heavy black as a mark of mourning and respect to the late Enrico Caruso

TALBOT STILL HELD IN JAIL

Unless Hayden Talbot, the playwright and newspaper man, finds someone willing to put up a $12,000 bond guaranteeing the payment of that much alimony to his divorced wife, he will probably spend the remaining years of his life as a permanent occupant of Ludlow Street Jail.

Talbot has been a member of the "alimony club" at the Ludlow Street Jail for the past few weeks, having been arrested on an order obtained from the Supreme Court by Mrs. Talbot, charging him with non-payment of alimony for the past few years.

The playwright made application for release, saying that he did not intend to leave the jurisdiction of the court as he had done previously by going to Europe, but was denied. He next made another application for release, saying that he was seriously ill and unless released would probably die. This application was also denied last week.

Talbot was commissioned by Lord Northcliffe, the English newspaper proprietor, to interview the Cabinet members in Washington, and had already published several interviews with them when arrested. On the Saturday morning following his arrest he had an appointment with Secretary of State Charles E. Hughes This appointment Talbot was not allowed to keep.

ANTI BLUE LAW CARNIVAL

In presenting the annual Mardi Gras this year the Coney Island Carnival Company, composed of leading business and amusement men of the resort, will take a fling at reformers generally and blue law advocates particularly. At a meeting of the carnival organization held recently it was agreed that prohibition had struck Coney Island a staggering blow. If blue laws come into force it was the general opinion that Coney Islanders might as well close for Sunday, their big day.

Floats will, be constructed to reflect Coney Islands opinion of the movement and those behind it. In the comic division of the pageant, which is to be presented for five nights of the carnival and repeated on Saturday afternoon for the benefit of children, there will also be a number of masqueraders whose make-up will refer satirically to blue law advocates. In addition to the regular pageant Saturday afternoon there will be a babies' parade.

DRAMATIC SCHOOL OPENS

SAN FRANCISCO, Aug. 8.—Another motion picture and dramatic school has been opened in San Francisco, with R. Dayton Mumford as manager and B. W. Hopkins director.

VAUDEVILLE BILLS

(*Continued from page* 21)

BROOKLYN

Metropolitan (First Half)—La Favre & Jean—Allen & Jones—Hart & Helene—Lane & Freeman—Wilson & Larsen. (Last Half)—Paul & Pauline—Exposition Jubilee Four—Ronair & Ward—McCormack & Winehill—Pep-O-Mint Revue.

Fulton (First Half)—Clemenzo Bros.—Lambert & Fish—Corinne & Co. (Last Half)—Hashi & Osci—Chadwick & Taylor—Whittle & Co.—Texas Comedy Four—Harry & Anna Scranton.

Palace (First Half)—Nelson & Barry—Fred Berrens—Norvell Bros. (Last Half)—Kane and Chidlow—La Belge Bros.

Warwick (First Half)—Dell & Gliss—Fred Weber & Co.—Winchill & McCormack—The Hurleys. (Last Half)—Billy Kinkaid—Wilson & McAvoy—Gypsy Trio.

BALTIMORE

McMahon & Adelaide—Boothey & Everdeen—Murray & Lane—Arthur Lloyd—Joe Mack & Girls.

BOSTON

(First Half)—Wilbur & Girlie—Clay & Robinson—Johnson, Fox & Gibson—Cumby & Brown—Paul & Walter La Varre. (Last Half)—Elise Lane—Bert Walton—Jussi & Ossi.

HAMILTON, CANADA

Al. Gamble & Co.—Julia Curtis—Faber Bros.—Zeno, Marlin & Carr—Frank Hartley—Melroy Sisters—Let's Go—Lewis & Thornton.

Hoboken (First Half)—Gypsy Trio—Kane and Chidlow—Burrell Bros. (Last Half)—Crescent 4.

LONDON, CANADA

(First Half)—Jack & Foris—Helen & Vincent—Bell and Belgrave. (Last Half)—Wilbur & Lyke—Patrice & Sullivan—Wm. Morris & Co.

MONTREAL, CANADA

Asaki—Brennan & Mulroy—Five Musical Queens—Arthur Deagon—Wheeler Trio.

PROVIDENCE

(First Half)—Elise Lane—Bert Walton—Jussi & Ossi. (Last Half)—Wilbur & Girlie—Clay & Robinson—Johnson, Fox & Gibson—Cumby & Brown—Paul & Walter La Varre.

TORONTO, CANADA

Jean & Valjean—Singer & Booth—Nine O'Clock—Monte & Lyons—Lockhardt & Laddie.

WASHINGTON

Bollinger & Reynolds—Bell & Baldwin—James Kennedy & Co.—Zelaya—Quintette Hughes & Co.

WINDSOR, CANADA

(First Half)—Wilbur & Lyke—Patrice & Sullivan—Wm. Morris & Co. (Last Half)—Jack & Foris—Helen Vincent—Bell & Belgrave.

LABORDE AND RYERSON RETIRE

LOS ANGELES, Cal., Aug. 13.—La Borde and Ryerson, in private life Mr. and Mrs. A. J. LaBorde, have celebrated their twenty-fifth wedding anniversary and in commemoration thereof have announced their retirement from the profession. LaBorde was a well known minstrel some thirty-five years ago, and for the past twenty-five years he and his wife have appeared in vaudeville.

"PUT AND TAKE" ON THE 20TH

The opening date of "Put and Take," an all negro revue at the Town Hall, was announced for August 13th. This is an error. The date is August 20th.

"PITTER PATTER" REHEARSING

Max Plohn started rehearsals of "Pitter Patter" this week. The piece will reopen early in September.

DRAMATIC FESTIVAL HELD

A dramatic festival for the benefit of the Near East Relief came to an end in Huntington, L. I., on Saturday night with a performance at the Rosemary Theatre, on the Roland Conklin estate. The performance was under the auspices of the theatrical committee of the Near East Relief, of which John Drew is chairman.

Carroll McComas recited the classical prologue written by Cosmo Hamilton. The Koston runners danced to Russian music. Margaret Namara sang two songs. Julia Arthur and her company gave the last act of "The Merchant of Venice," with Saxon Kling as Bassanio, Patricia Collinge as Nerissa, Olive Wyndam as Jessica, Earl Gilbert as Gratiano, Charles A. Stevenson as Antonio and Buford Armitage as Lorenzo.

Lionel Atwill and Elsie Mackay played Rostand's "Romances," supported by Morgan Farley, John L. Stine, Joseph Herbert and several young men of the neighborhood, who played the part of brigands.

Among those in the audience were Mr. and Mrs. William G. McAdoo, Mr. and Mrs. George B. Cortelyou, Mr. and Mrs. Clarence Vernam, Mr. and Mrs. Frank Doubleday and Mrs. Alice Coffin.

"BAT" RECEIPTS FOR CHARITY

CHICAGO, Ill., Aug. 15.—The three nundredth performance of "The Bat" was not celebrated by silk programs, etc., instead the receipts, over the expenses of the house and company, will go to the relief of unemployed ex-service men. The fund will be turned over to the Aviation Club for distribution.

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THREE FILM ACTORS INJURED

Three of the principal players in the Rex Beach production of "The Iron Trail" and Assistant Director Bert Siebel were painfully injured last week in a mob fight staged for the picture in Oreville, N. J.

This mob fight, possibly one of the biggest staged, turned out to be a real fight instead of just "business" because of severe labor difficulties between the workers of the towns from which the men were recruited, and in the mix-up that followed when they met before the camera, Reginald Denny, Harlan Knight and Denny Hayes were knocked out by blows from axe handles, and Assistant Director Bert Siebel was very nearly killed by a glancing blow from a pickaxe, it is reported.

The scene staged was the fight between rival gangs of railroad workers described so vividly by Rex Beach in his famous book, "The Iron Trail," and as now recorded by the camera for the forthcoming United Artists release, it is graphically portrayed by the real thing between two gangs of 500 men each, it is said.

In getting the men for this scene two agents were sent in to the towns near Oreville and each gathered up 500 men to comprise the gangs under Gordon and O'Neil, the rival characters in the story, and without knowing that any ill feeling existed in reality they were lined up before the camera and ordered to "go to it" in a free-for-all fight for the right-of-way to run a railroad.

When the action commenced, Director R. William Neill was amazed at the realism he was getting and thought at first that he had secured a remarkable crowd of "extras," but as one after the other, three of his principal players went down and out, he realized something was wrong. He signalled for the action to stop, but several groups kept right on fighting and Assistant Director Bert Siebel rushed into the melee to halt the conflict. As Siebel reached the first group of struggling men, some one swung a pickaxe backward out of the crowd and it landed full on the forehead and nose, knocking him unconscious and severely gashing his forehead.

CHICAGO OPERA PLANS

George M. Spangler, business manager of the Chicago Grand Opera Company, who went abroad on June 4 to study operatic conditions and acquire new talent, returned yesterday on the Red Star Liner *Lapland*. He had several conferences with Mary Garden in Paris, he said. She will not return here until Oct. 15. He brought ten contracts he had signed with new artists, making a total of sixty-eight, he added, engaged by the Chicago Opera Company for the coming season.

"European theatre construction is much superior to our own," said Mr. Spangler. "That is due largely to the fact that they have been able, with municipal and State backing, to make experiments in lighting effects and construction that our privately owned theatres cannot afford.

"The Chicago Opera Company is going to build a new theatre next year," Mr. Spangler said.

"The company will open in Chicago on Nov. 14, and after a ten-week season there will come to the Manhattan Opera House here for five weeks, beginning Jan. 5. After that the company will tour the country."

Mrs. David Belasco, with Mrs. Bertha Krug, also returned on the *Lapland*.

Joseph Urban, architect and scenic artist, of 93 Hudson Terrace, Yonkers, who, with Mrs. Urban sailed for Europe June 2, returned on the *Lapland*.

Some of the well-known theatrical people arriving yesterday on the Cunard liner *Berengaria* were: Madge Kennedy, the actress, with her husband, H. Bolster; Helen and Josephine Trix, who have been playing in "The League of Notions" in London, and Mary Miles Minter, moving picture star, who had been for a trip to Europe with her mother and sisters.

NEW SHOW FOR PARK

CHICAGO, Ill., Aug. 15.—Forest Park is rehearsing a new musical comedy production, which will bear the title "The Forest Park Belles." It will be the last production of the city and will be featured during the Mardi Gras celebration.

NEW PATHE RELEASES

Pathe Exchange, Inc., announces the first offerings of two new series of short subject features to augment the array of short subjects scheduled for release during the week of August 21. "The Mountain Lion" is the first release of the new series of "Adventures of Bill and Bob," showing further exploits of the two small boys, Bill and Bob Bradbury, in their trapping experiences. This first offering of the new series is said to be the most thrilling yet presented, as it shows the actual trapping and binding of the huge mountain lion.

"The Secret of Butte Ridge" is the first of the new Tom Santachi series of Western dramas scheduled for current release. As in previous releases, the Western star is provided with a fascinating story, it is said, and given vivid backgrounds. Ruth Stonehouse, well known to all film fans, plays opposite Mr. Santachi.

"The Water Peril" is the tenth episode of the new Pathe serial, "The Yellow Arm," starring Juanita Hansen and featuring prominently Warner Oland and Marguerite Courtot.

"Name the Day" is the title of the latest Hal Roach comedy featuring Snub Pollard. The moustached comedian appears in the role of a prospective bridegroom, and his trials and tribulations in getting through the wedding ceremony are shown. Marie Mosquini is the bride.

"The Donkey in the Lion's Skin" is the current animated cartoon of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc.

"Move On" is the latest Harold Lloyd one-reel comedy of the reissued series. As in most of the previous reissued Lloyd comedies a three-star combination is seen, as Harold Lloyd is supported by Bebe Daniels, now a star in feature productions, and Snub Pollard, now featured in Hal Roach comedies. "Move On" shows the spectacled comedian in the role of a "cop," and Bebe Daniels as the inevitable nurse girl.

Pathe Review No. 117 shows a number of widely diversified subjects, featuring the story of the greatest archeological find of modern times founded on facts and scenes from the Metropolitan Museum of Art in the presentation, "The Immortal Prince of Old Egypt."

CAMPBELL TO DIRECT

"The Lure of Jade," Pauline Frederick's next starring vehicle for R. C. Pictures Corporation, will be directed by Colin Campbell, who for years has occupied an eminent position in the motion picture industry.

Mr. Campbell until recently has served as director of Sessue Hayakawa productions and has to his credit some of that actor's most notable subjects, including "The First Born" and "Where Lights Are Low," which recently ended an engagement at the Capitol Theatre, Broadway, New York.

Mr. Campbell has had a long and picturesque career. He was born at Pittenweeme, a little fishing village on the east coast of Scotland. Both his father and grandfather were deep sea skippers. Educated at private schools and at Madras College, St. Andrew's, he had a splendid academic foundation for his life's work.

Mr. Campbell came to this country when a young man and procured a position with the Armour Packing Company at Chicago. Those were hazardous days for the youngster from across the sea. He went on the stage, however, and after years of work won the place he occupies to-day in motion pictures.

Mr. Campbell never uses a megaphone in his work of directing pictures. He has the reputation of being one of the quietest of all directors but through kindliness and patience always gets the best results from his players, it is said.

FINED FOR FAST DRIVING

Georgi Hopkin, a young motion picture actress of Leonia, N. J., served with a summons on August 9 for driving at thirty miles an hour, was fined $25. She told the Court she was driving to Grand Central to go to see her father, who was ill.

FOX FILMS IN CANADA

The great volume of business Fox films have done in Canada during the last year and the prospect of an even greater volume for 1921-1922 is a matter that has brought great satisfaction to the officials of that company. In the great strides of the past season Fox films reached out into the most distant territories—territories that required two or three days for transportation. Service has been the Fox watchword in Canada regardless of time or distance and Canadian exhibitors have appreciated this as the great volume of business done testifies, it is reported by the company.

Coming into the new season the demand for the 1921-1922 Fox pictures, which Fox officials believe are the greatest array of money-making productions ever offered the exhibitors of the world, the contracts already signed by the Canadian branch managers and the constant inquiries about the new pictures give every indication that the 1921-1922 season will far outnumber every other year in the number of contracts signed and the number of playing days.

The Canadian exhibitors have shown a keen desire to book the twelve Fox special productions for longer runs than usual, it is said. These specials include "Over the Hill," "A Virgin Paradise," "A Connecticut Yankee," "Shame," "Perjury," "Footfalls," "Queen of Sheba," "Thunderclap," "The Last Trail," all of which will have a Broadway run before release date.

"A Connecticut Yankee," which is based on Mark Twain's celebrated story, will come to the Canadian exhibitors as a London success, direct from the Alhambra Theatre, Leicester Square.

Another point of great interest to the Canadian exhibitors is the fact that all Fox films will hereafter be released in Canada at the same time they are released in the United States, which is due in a measure to great increase in the Fox Canadian business.

The Canadian public has always had a warm spot for William Farnum, Tom Mix, Pearl White and the other older stars under the Fox banner. They had been found tried and true entertainers. But when William Fox made Buck Jones a star and offered his first picture to Canadian exhibitors, the public took to Jones and his classy Western riding immediately and like Oliver Twist have continually asked for more.

A short time later William Fox offered the Canadian Clyde Cook in two-reel comedies. Now the Canadians can't get enough Clyde Cook comedies. One every two weeks seems a long time to be without Cook. Cook, of course, is a Colonial, his birthplace being Australia, and naturally when they liked his work they took him to their hearts. The Canadians believe that Cook and Chaplin are the funniest men on the screen today, it is reported.

William F. Barrett is now in charge of all the Canadian territory as general manager with headquarters in Toronto.

E. C. ROLLS GETS AMERICAN PLAYS

LONDON, Eng., Aug. 13.—Jenbird Productions, under the direction of Ernest C. Rolls, has acquired the producing rights to several successful American plays including "Welcome, Stranger," "Cuckoo" and "Dear Me." He has also entered into an agreement with Arthur Hammerstein whereby the latter will come to England every year to produce his successes for Rolls. Rolls will go to America every year to do likewise.

"TRIUMPH OF X" OPENS ON SEPT. 1

The new Jessie Bonstelle-Shubert production, "The Triumph of X," will open at the Comedy Theatre on September 1. The entire settings, furnishings and furniture for the production as well as some of the costumes have been designed and are being built by Mabel Buell. She is the first girl who has ever been given such a commission.

NEW PLAY AT THE HAYMARKET

LONDON, Eng., Aug. 13.—A revival of Sir James Barrie's "Quality Street" took place at the Haymarket on Thursday of this week. Frederick Harrison terminated the run of "The Circle" which had played some 200 performances.

ROMANCE IS BIG WINNER

Charles A. Goldreyer, managing director of the Goldreyer Theatres Corporation, operating the Concourse, University, Fordham and Westchester theatres, is authority for the statement that as a rebooking proposition Doris Keane in her United Artists production of "Romance" is an absolute clean-up.

When the picture was originally released by United Artists, Mr. Goldreyer booked it and did excellent business with it. Looking over the field for pictures of sufficient quality for rebooking in his theatres, he picked out "Romance" as one of them and did a tremendous business with it, he says.

In writing to United Artists sales manager, Moe Streimer, Mr. Goldreyer said: "I absolutely cleaned up on Saturday with my repeat booking on your production of Doris Keane in 'Romance.'

"When the picture was released, I ran it for four days. This was before you joined United Artists Corporation, but your records will show what I did with the picture then.

"I brought it back for another day on Saturday and simply jammed them in the whole time the house was open. I did bigger business with the picture on my repeat booking than on any one of the four days of my original run.

"I got back of it with a lot of exploitation and some fellows might think that for a one-day run I was spending too much money to put the picture over. The way I cashed in on the exploitation, however, is simply amazing and I want you to know how thoroughly pleased I am with the result.

"You can use this letter if you want to. I don't mind passing along good dope."

FILM MAN RETURNS TO PARIS

After a session of several weeks with New York film men Louis Mercanton plans to sail for Paris on Tuesday. He made no arrangements for the distribution of his films, although several producers were greatly pleased with "Phroso" and interested to the extent they made him offers. If he does not complete his arrangements for distribution of his picture he will return to New York later in the season.

DEATHS

MILTON P. ABBOTT, first tenor of The Exhibition Four, died on August 9, in Toronto, Canada, after a few days' illness. He was twenty-six years of age. Pneumonia was the cause of his death.

JAMES GORMAN, stage manager of Geo. M. Cohan's "The O'Brien Girl" company, died on Saturday, August 14, at the Commonwealth Hotel in Boston, after an illness of three days, resulting from a nervous breakdown.

Mr. Gorman, who is survived by his widow, a son, and two brothers, was employed as a stage manager for eighteen years by Mr. Cohan. He was well known in the theatrical profession.

Mr. Gorman was at the head of the Gorman Bros.' Minstrels, famous throughout the country, about twenty-five years ago.

WILLIAM C. MATTHEWS died August 15, after a brief illness, at Blodgett's Landing, N. H. He was formerly well known in the variety houses and with variety combinations, for the tramp characters in the specialty, which he presented with his wife, Nellie Harris. He was sixty years of age, and had established a home on Lake Sunapee, a number of years ago.

Attractions at City Theatres

B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50.
VALESKA SURATT, Mr. Gallagher and Mr. Shean, 7 D. D. H.?, 7 Bracks and Jack Wyatt's Scotch Lads and Lassies and GLADY'S CLARK and HENRY BERGMAN.

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A. L. ERLANGER Presents
The New Musical Comedy
"TWO LITTLE GIRLS IN BLUE"

FILMS FOR SCHOOLS

Eighty per cent of the pupils of the country learn more quickly and clearly and retain longer, facts learned through the eye than from the printed page, yet few teachers realize the value of the motion picture as a practical and efficient means of class instruction. These are some of the points brought out in a discussion at the Columbia University Summer course on visual education, following the lecture and presentation of educational films by Don Carlos Ellis, general manager of the National Non-Theatrical Motion Pictures, Inc.

Mr. Ellis divided the educational films suitable for school use, into three groups: (1) those produced primarily for school use. As an example of this class, of which very few have been made up to the present time, four reels were shown "Earth and the Moon" and "Time," illustrating how sun time is reckoned, from the Park's popular science series, and "The Microscope and Its Use," a biological film, and "Circulation of the Blood."

The second group includes those edited for school use though not produced primarily for this purpose, and as an illustration, a reel on the cliff dwellers and Indians of the United States, one of the Peter's text-films in the American history course, was shown.

The third group comprised the large, though little known, library of industrial films many of which have educational value. "The Porcelain Lamp," which tells the story of the development of travel from the time of primitive man to the modern automobile, was used as an example.

Members of the class agreed that microscopic films showing to an entire assembly at once, greatly enlarged views of specimens difficult for the teacher to secure, and which without the motion picture could be examined by only one pupil at a time with uncertain results, would prove especially valuable in the teaching of zoology and botany.

"BDWY WHIRL" FOR CHICAGO

CHICAGO, Ill., Aug. 15.—The Illinois Theatre advances the date of its resumption from the middle of September to Aug. 22, when Richard Carle, Charles Winniger, Blanche Ring, Wiona Winters and Jay Gould will arrive here with a revue, called "The Broadway Whirl." The show will hold forth at the Illinois until September 19 when it will give way to Francis Wilson, who will offer a revival of "Erminie."

HIRSCHFELD TO DIRECT "WIDOW"

Max Hirschfeld, who for the past six years has been musical director for Comstock & Gest, has been engaged by Henry W. Savage as musical director of "The Merry Widow."

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FOX SPECIALS ARE SUCCESSFUL

William Fox, who some time ago announced that he was about to release twelve special pictures for Broadway theatres, seems to have had his plans in such shape that he could definitely predict that they would score strongly.

Six of them have already been seen in Broadway theatres, three more are completed and the remaining three are now in work.

All twelve of the big special productions, following their runs on Broadway, and in some instances without awaiting the termination of these, are to be released to exhibitors throughout the United States and Canada in the course of the season now entered upon. The first release, announced for August, is that of "Over the Hill." The Fox photoplay production of Will Carleton's famous poem enjoyed a record run on Broadway and has been the occasion of thousands of communications by mail and telegraph from exhibitors everywhere asking when the picture would be released, it is said. The scenario was prepared by Paul H. Sloane and the production directed by Harry Millarde.

Another of the specials, "A Connecticut Yankee in King Arthur's Court," the Fox photoplay version of the delightful Mark Twain classic, was booked for a run at the Capitol, largest theatre on Broadway and in the world. "A Connecticut Yankee" goes to the exhibitors September 11.

The third Fox special to be withdrawn in the midst of a run to make way for a successor among the big twelve was "Queen of Sheba," which will be a December release to exhibitors. It was replaced at the Lyric Theatre by "Shame," a surprise thriller, the story for which was written by Emmett J. Flynn and Bernard McConville. It was staged by Emmett J. Flynn.

"Over the Hill," closing its run at the Park Theatre, was succeeded by "A Virgin Paradise," a story of the jungle and civilized hypocrisy, written by Hiram Percy Maxim and directed by J. Searle Dawley.

"Perjury," "Footfalls" and "The Last Trail," finished and ready, now await their turns while "Thunderclap," "Shame" and "A Virgin Paradise," are enjoying their opening Broadway runs and the last three of this series of specials, as yet unnamed, are being produced in the different Fox studios.

"Thunderclap" is an exciting racetrack melodrama presented by an all-star cast headed by Mary Carr, Violet Mesereau and Paul Ellis.

"Shame," with John Gilbert, Rosemary Theby, William V. Mong and George Siegmann in an all-star cast, is a story of stormy human emotion in widely different settings from the streets of Shanghai to Chinatown of San Francisco and the snow fields of Alaska.

"Perjury" is a startling story of the miscarriage of justice, with far reaching effects upon many lives. The star cast is headed by William Farnum, and includes Sally Crute, Wallace Erskine, John Webb Dillion and Frank Shannon.

"Footfalls" presents Tyrone Power, Estelle Taylor and an all-star cast in one of the most profoundly impressive photoplays ever shown on the screen, it is said.

"The Last Trail," as the title indicates, is a story of the West. The star cast is headed by Wallace Beery, Maurice Flynn, Eva Novak and Rosemary Theby.

"Over the Hill" goes to exhibitors in August; "A Virgin Paradise" and "A Connecticut Yankee in King Arthur's Court" in September; "Thunderclap," "Shame" and "Perjury" in October; "Footfalls" and "The Last Trail" in November, and "Queen of Sheba" in December.

WHERE IS CLAUDE KATZ?

The mother of Claude Katz is dying. He is requested to communicate with THE CLIPPER OFFICE for particulars.

ASSOCIATED RELEASES SEVEN

Al Lichtman, general manager of Associated Producers, Inc., this week announced the 1921-1922 plans for releases. The contemplated schedule includes seven productions in the months of September, October and November which are comparable to the best pictures ever announced by a distributing organization.

Each one of the announced releases emphasizes the policy of Associated Producers of "individually created" productions. The story of each one of them is one with which the producers have been deeply impressed by the qualities they offer for filming purposes.

The single star system was entirely abolished in the casting of them, according to the announcement, thus eliminating any changes in the stories to unduly emphasize any parts.

In selecting the casts, however, the utmost care was taken to procure the best talent for the particular roles to be enacted. Mabel Normand and Hobart Bosworth are the only ones given special mention in any of the casts, but among the names assembled under the line "The Cast" are such well known ones in the film industry as Lewis S. Stone. Rubye De Remer, William V. Mong, Florence Vidor, Lloyd Hughes, Theodore Roberts, Tully Marshall, Bessie Love and Madge Bellamy as well as a host of other screen players.

These seven productions include one personally supervised by Thomas H. Ince, one by Mack Sennett, two Hobart Bosworth productions made at the Ince studios, one directed by King Vidor, one directed by Larry Trimble and one produced by J. L. Frothingham.

The J. L. Frothingham production is the first scheduled for release and it will be available for exhibitors early in the Fall. Lewis S. Stone and Rubye De Remer, pronounced by Paul Helleu, the prominent French artist, to be the most beautiful girl in America, heads the cast. The production is a film adaptation of E. Phillips Oppenheim's popular novel, "Passersby." Among the other well known players who are in the cast are William V. Mong, Kathleen Kirkham, Raymond Hatton, Walter McGrail and Frank Leigh.

The story deals with an international intrigue intermingled with the machinations of a highly organized band of criminals. The scenic oportunities in the production were splendid and in order to take full advantage of them Mr. Frothingham perfected a process of realism which is expected, by those who have seen the results of it, to revolutionize the present system of lavish productions.

Hobart Bosworth's first production by his own company, "Blind Hearts," is the second of the specials on the schedule. He has a role of the kind which has made Bosworth so popular throughout the country. He is an Alaskan prospector bent upon the avenging of an imagined wrong and the action of the story is at the time of the Klondike gold rush. Emily Johnson wrote the original story and Joseph Franklin Poland adapted it. Madge Bellamy, the new Ince discovery who made her screen debut in "The Cup of Life," heads the cast which suports Mr. Bosworth, and others in it are William Conklin, Wade Boettler, Henry J. Herbert, Irene Blackwell, Colette Forbes, Lula Warrenton and Raymond McKee. Rowland V. Lee is directing.

Third on the schedule is the production which has aroused more exhibitor interest than any planned in the last year, for it reunites the two people who co-operated on "Mickey." It is a Mack Sennett production with Mabel Normand as the star and has been titled "Molly O." Both the star and the director are confident that "Molly O" will eclipse "Mickey" as a box office attraction, for it embraces the experience each had in the producing of "Mickey." Lowell Sherman heads the cast suporting Miss Normand and others who have prominent parts in it are George Nichols, Gloria Davenport, Jack Mulhall, Eugenie Besserer, Carl Stockdale, Jacqueline Logan, Anna Hernandez, Eddie Gribbons and Albert Hackett. F. Richard Jones is the director under the supervision of Mr. Sennett. Mr. Jones directed "Mickey."

King Vidor's initial production for Associated Producers is the fourth on the list. The production was made in the Ince studios. It has been titled "Love Never Dies" and the cast provided for it includes Lloyd Hughes, Claire McDowell, Madge Bellamy, Winifred Greenwood, Lillian Leighton and Frank Brownell.

The fifth special, "The Silent Call," is an animal story. H. O. Davis is the producer, Larry Trimble the director and Jane Murfin prepared the scenario from Hal Evarts' *Saturday Evening Post* story "The Cross Pull." Greatheart, a marvelous police dog and a she-wolf have prominent parts in the story and the beasts that portray the story are expected to be a revelation to the theatregoing public. The cast includes John Bowers, Kathryn McGuire, William V. Mong, James Mason, William J. Dwyer, Robert Bokder, Nelson McDowell, Ray Howard and E. J. Brady.

The production which Thomas H. Ince has pronounced to be "the most tremendous drama of my career" is the sixth on the list. It is "Hail, the Woman." C. Gardner Sullivan wrote it from a theme based upon American womanhood and American morals. The players include Florence Vidor, Madge Bellamy, Lloyd Hughes, Theodore Roberts, Tully Marshall, Charles Meredith, Edward Martindel and Mathilde Brundage. Griffith Wray has been selected to do the directing under the supervision of Mr. Ince.

"The Sea Lion," the second Hobart Bosworth production, is the seventh on the list of specials. It is a story of Alaskan whale fisheries and gives splendid opportunities for Mr. Bosworth in the actions which audiences the world over have found so thrilling, it is said. Emily Johnson wrote the story and Rowland V. Lee has been selected to direct. Bessie Love, Emery Johnson, Jack Curtis, Carol Halloway and Richard Morris are among the well known players who are in the cast.

APPEALS FROM CENSORS' RULING

The first appeal from the rulings of the recently appointed State Censorship Commission will be made by the Pathe Company, from whose news weekly reel a scene showing a group of bathing girls at a Texas resort on the Gulf of Mexico was eliminated by the censors recently.

The law offices of Coudert Brothers, Pathe's attorneys, are now preparing briefs and papers on the matter and action will be started in the State Supreme Court within a short time.

The Pathe Company last week appealed to the entire Censorship Board from the original ruling, and the Board confirmed its elimination of the scene. This was just what the Pathe officials desired, as they are now in a position to apply to the courts and establish a legal precedent. The Pathe officials, as they expressed themselves last week, want to know "exactly what they can and cannot show in a news reel."

LETTER LIST

LADIES

Andre, Ethel
Allen, Maud E.
Aoki, E.
Burke, Grace
Baker, Evelyn
Bedford, Pep.
Baxter, Maude
Bryan, Blanche
Cronin, Mme.
Curtis, Alice Lee
Cameron, Lillian
Diggs, Mrs. Arthur E.
Duffy, Loretto
Detlin, Ruth
Frances, Ida Mrs.
Fetters, Doris
Gulnan, Texas
Gillette, Lucy
Hughes, Maebelle
Held, Jean
Howard, Jessie
Joyce, Evelyn
Leavitt, Mrs. Leo S.
Mertz, Mrs. E.
Mills, Va.
Morvatt, Myrtle
McPherson, Mary
Parker, Edyth
Penner, Lillian
Rochon, Helen
Richardson, Mrs. Anna E.
Redimond, Monica
Roberts, Edna Mrs.
Robson, Rose
Travis, Lillian
Semper, Edith
Stanley, Jake
Terry, Jeanette
Williart, Betty
Woods, Bertie
Walnwright, Mrs.

GENTLEMEN

Belmore, S.
Blake, Jack
Clark, Larry
Clothier, Geo. H.
Eldridge, Press.
Fields, Teddy
Fitzpatrick, Chas.
Fagan, Chas.
Gieser, Harold
Gallagher, Skeets
Hoffman, Dave A.
Hadley, Joe
Harris, Joseph
Katz, Claude
Kearney, J. F.
Kent, Billy
Lewis, Artie
Mack, Earnest
Mack, F.
Ormonde, Harry
Raymonds, Three
Sargood, Joseph
Sparrell, G. R.
Scudder, Earl
Udell, Chas.
West, Ford
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